



Afra Koulaei

**Membership Change in Advertising
Development Teams:
The Role of Market Knowledge and
Information Elaboration**

A PhD dissertation in
Marketing Management

© Afra Koulaei

USN School of Business
University of South-Eastern Norway
Drammen, 2019

Doctoral dissertations at the University of South-Eastern Norway no. 51

ISSN: 2535-5244(print)

ISSN: 2535-5252 (online)

ISBN: 978-82-7860-402-1 (print)

ISBN: 978-82-7860-403-8 (online)



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Print: University of South-Eastern Norway

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ABSTRACT

Advertising agencies rely on membership change to improve creative team performance. In a study of 224 advertising projects in the US, I consider the effect of team membership change on two desirable team's creativity-relevant factors (market knowledge and information elaboration) and how these two factors explain the effect of membership change on advertising creativity. I find that a high degree of membership change in an advertising team reduces team's market knowledge resource and this can ultimately be detrimental to the process of information elaboration (i.e., reducing the process of information elaboration) and the final creative outcome that is advertising creativity. I discuss the implications for managing teams in advertising agencies where membership change is prevalent.

To my parents for their unconditional love & support

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1. INTRODUCTION

1.1. Problem Statement

Advertising teams, as important forms of human resource capital, can potentially render a sustainable competitive advantage to a firm because they can recombine existing knowledge in novel ways to generate new knowledge or innovative outcomes (Im & Workman Jr, 2004; Moorman & Miner, 1997; Vera & Crossan, 2005). The preexisting relational ties (engendered by repeat collaborations) among the members of core creative advertising teams, however, have the potential to adversely affect team creativity and its innovative outcomes by limiting the processes of discussion, integration of ideas, and information elaboration (Porac et al., 2004; Skilton & Dooley, 2010). This problem, in particular, arises due to the increased stability in team composition that is suggested to be associated with a higher rigidity of team members' thinking styles and work routines, all of which stifle creativity (Grayson & Ambler, 1999; Skilton & Dooley, 2010).

To overcome this potential downside of advertising teams, firms can adopt strategies (reflecting structural coordination mechanisms) to elevate a team's creativity-relevant processes and creative outcomes. Prior research has highlighted the role of membership change as a structural coordination mechanism on team creativity. Team membership change, the extent to which new members join and a subset of existing members leaves a team, has been suggested as a remedy to counteract rigidity and inertia in teams (Choi & Thompson, 2005; Ziller, Behringer, & Goodchilds, 1962). Accordingly, membership change introduces new ideas and perspectives into teams, helps team members to redefine the team's routines to meet changing task demands, and enhances teams' internal processes, such as constructive discussions and ability to innovate (Arrow & McGrath, 1993a; Choi & Thompson, 2005; Hirst, 2009).

Team membership change may also pose specific risks, however, especially for those teams that work on highly creative tasks that necessitate relying on existing team knowledge. While membership change may create an opportunity for teams to reflect on their coordination routines and may urge them to redefine those routines, it may also reduce the team's knowledge resources (Lewis, Belliveau, Herndon, & Keller, 2007), which can be of great importance for the successful development of innovative outcomes, such as creative advertisements (Luca & Atuahene-Gima, 2007; Lynch & West, 2017; Mannucci & Yong, 2017; Sung & Choi, 2012). This notion implies that there might exist a complex relationship between team membership change, team processes, and advertising creativity that merits further examination. Moreover, because team composition decisions can contribute to an organization's effectiveness and competitive advantage (Bell, Brown, & Weiss, 2018), this is an important question to investigate: if team membership change reduces a team's knowledge resources, marketing managers may need to reevaluate their stance toward the role of team membership change in creativity and innovation.

1.2. Study Purpose

To achieve a deeper understanding of the potentially complex role that team membership change plays in the development process of advertising creativity, in the present dissertation, I develop and test a model in which the degree of membership change in advertising teams relates to key team creativity-relevant factors: market knowledge and information elaboration. These two creativity factors, in turn, relate to advertising creativity, which is defined as an advertisement that is perceived as novel and useful by a set of audience. Market knowledge and information elaboration represent important aspects of a successful creative process (Amabile, 1996; Van Knippenberg, De Dreu, &

Homan, 2004). A team's information elaboration is a deliberate process in which the members of the core team engage in giving feedback to other members alongside discussion, exchange, and integration of their ideas about the task (Van Knippenberg et al., 2004). Market knowledge refers to the knowledge relevant to the team's task, i.e., the knowledge about the client's marketing strategy and its market (Kohli & Jaworski, 1990; Luca & Atuahene-Gima, 2007).

The logic for my model rests on two theoretical foundations. First, according to a dynamic compositional model of teams (Mathieu, Tannenbaum, Donsbach, & Alliger, 2014), a change in team compositional factors (e.g., membership) influences team outcomes (e.g., creativity) through changes in team processes and resources (e.g., team knowledge, information elaboration). Second, the categorization-elaboration model (CEM) conceptualizes a team creativity process as a problem-solving process in which group members engage in the elaboration of task-relevant information and perspectives in order to generate creative outcomes (De Dreu, Nijstad, & van Knippenberg, 2008; Van Knippenberg et al., 2004). Moreover, Van Knippenberg et al. (2004) also make a theoretical distinction between the structural conditions that affect intermediate team dynamics and ultimate creative outcomes. Supporting this point of view, Slotegraaf and Atuahene-Gima (2011) found that the effects of membership change, during a single project, on innovative outcomes are explained through a team's decision-making processes.

In my model, I propose that team membership change affects information elaboration through a team's market knowledge and that information elaboration, in turn, affects advertising creativity. I have one main reason to examine a team's market knowledge as a mediator that explains the effect of team membership change on

information elaboration and advertising creativity. Market knowledge has traditionally been positioned as an independent variable in predicting product innovation (Andrews & Smith, 1996; Li & Calantone, 1998; Luca & Atuahene-Gima, 2007) and team creativity (Sung & Choi, 2012). In line with the dynamic compositional model of teams (Mathieu et al., 2014) and McGrath's (1984) classic input-process-output model, however, changes in team composition not only affect team processes, such as information elaboration, but also the resources, such as knowledge, that teams have at their disposal to generate creative solutions. Such knowledge resources are likely to shape the process of information elaboration by team members (Van Knippenberg et al., 2004). In fact, structural contingency theory suggests that knowledge is a crucial contingency factor that determines the nature of communication flow (Thompson, 1967). Together, these insights suggest that membership change affects information elaboration via the team's market knowledge.

Overall, this dissertation offers important insights into the complexity surrounding the degree of membership change in an advertising team and its link to advertising creativity through market knowledge and information elaboration. Specifically, my results reveal that team membership change has a negative relationship with market knowledge. In turn, a team's market knowledge is positively related to the team's information elaboration, and information elaboration has a positive relationship with advertising creativity. These results have important implications. In particular, my results demonstrate the potentially crucial, but complex, role of a team's market knowledge as an instrument through which changes in team composition, such as membership change, can affect advertising creativity. Although team membership change has the potential to stimulate the process of information elaboration in advertising teams, my results reveal

that this benefit is less likely to be realized when team membership change reduces the market knowledge resource that a team has at its disposal.

1.3. The Research Question and Its Importance

This dissertation investigates the underlying processes through which membership change affects the creative performance of advertising teams by answering the following broad question:

Research Question: *Does team membership change enhance the creative performance of advertising teams?*

Examining the effect of membership change on the creative performance of advertising teams is a crucial research question for, at least, three principal reasons.

First, from the theoretical perspective, testing the hypotheses in an advertising setting is particularly promising because such a setting is characterized by a variety of creators involved in knowledge-based activities and allows for assessing the effect of membership change on team-related processes of core creative teams. In contrast to past studies, which have primarily examined the effects of team membership change on knowledge breadth, examining this effect in an advertising setting means that it becomes possible to advance our understanding of the effect of membership change on team knowledge resource in terms of task-specific knowledge (knowledge depth), which has not been the predominant focus of previous research on membership change in teams.

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Second, despite prior empirical research (for an exception, see Uzzi & Spiro, 2005) that has primarily focused on the effect of membership change on the performance of teams composed of students or employees, my dissertation examines the effects of membership change on teams that are actively involved in the generation of creative outcomes: advertising teams. The advertising industry is an industry characterized by the presence of creators involved in knowledge-based activities, using a variety of technological tools and working on non-routine tasks. Moreover, membership change in today's organizations, including advertising agencies, is a common practice, which is often applied in order to enhance creativity. Thus, it becomes important to examine such a practice in advertising agencies, where teams are engaged in various creative processes aimed at generating novel and useful outcomes. Given that membership change might have different effects on a team's creative processes, examining its effect on the performance of teams that are actively engaged in generating creative outcomes, such as advertising teams, can lead to a better understanding of the differential effects of membership change on the creativity-relevant processes, such as task-relevant knowledge and information elaboration.

Third, this research has important and relevant managerial contributions. To be successful in the marketplace, like many other creative products, an advertising campaign needs to reflect joint novelty and usefulness. Advertisements that are high in one dimension only (either novelty or usefulness) but low on the other dimension are not considered creative and, hence, fail in the market (Goldenberg & Mazursky, 2007). This need to create both novel and useful advertisements, or to be creative, on the one hand and to be competitive in the market on the other hand, requires advertising agencies to apply practices that help them keep their teams creative over time. In fact, both marketing reports and academic research on advertising agency-client relationships (Koslow,

Sasser, & Riordan, 2006; Lynch & West, 2017; Sutherland, Duke, & Abernethy, 2004; Verbeke, 1989; Verbeke, Franses, Blanc, & Van Ruiten, 2008) point to the important role that creativity plays in an agency's competitiveness in the market. For example, according to Ad Age in 2016, 54% of marketers indicated that creative excellence of the agencies is integral to their decisions regarding the selection of advertising agencies.

1.4. Summary

The remainder of the present dissertation is summarized as follows. In Chapter 2, I present an overview of the research focus: advertising creativity. In Chapter 3, I review the existing literature related to team composition and creativity, the impact of team membership change on team performance in general, and creativity-relevant processes in particular. In this chapter, I draw upon the insights from the reviewed literature to develop a theoretical model. In Chapter 4, I provide an overview of the research design and method for my dissertation. In Chapter 5, I present the findings of this research. I conclude in Chapter 6 with a discussion of the implications and contributions of these findings and the additional questions and directions they raise for future research.

2. THE RESEARCH FOCUS AND ITS IMPORTANCE

Advertising agencies, similar to other 21st century organizations, rely heavily upon teams and collaborative work structures to meet the changing demands in their environments. Strategic choices are central to surviving in such dynamic environments, including the configuration of policies that will position the firm well to survive. Effective management of an organization's resources and capabilities, such as team composition, contributes to the organization's ability to meet its objectives and gain competitive advantage (Bell et al., 2018).

The identification of team outcomes that are in line with the organization's goals and strategy for competitive advantage provides initial insights on what team composition decisions are likely to be the most important for the context. For organizations that use a team-based work structure, such as advertising agencies, strategic team composition decisions (e.g., membership change) are translated into team goals. The broad goals of advertising teams are to generate creative outcomes: novel and useful advertisements. Thus, the strategic decisions of advertising agencies concern managing the composition of teams so that they can generate the most creative advertisements as compared to the competitors in the market. The generation of highly creative advertisements contributes to an advertising agency's competitive advantage. Creativity is, therefore, vital to the success of the advertising industry.

In the sections that follow, I first describe the qualitative approach to the research focus, which describes my choice of collecting interview data. I then address the importance of advertising creativity, the composition of advertising teams, and the

development process of advertising creativity. It is important to note that, while the results of the present dissertation will be inevitably contextualized to the advertising industry setting, I believe that the theoretical insights obtained will be equally applicable to other creative product development and innovation settings. Moreover, the present dissertation focuses on the effect of membership change in the core creative teams.

2.1. A Qualitative Approach to the Research Focus

When testing a theoretical model in a less well-researched context, such as advertising in the present dissertation, it is critical for the researchers to have a deep understanding of that context with respect to, for instance, the main features of the teamwork processes and outcomes. Furthermore, when the research question is framed in an exploratory form, it becomes important for researchers to understand the concepts and meanings of the phenomenon under examination by not only consulting with existing literature but also giving voice to informants who can be treated as knowledge agents with respect to that phenomenon (Gioia, Corley, & Hamilton, 2013). Having said that, I conducted preliminary interviews with nine informants from advertising agencies in order to gain more information about the creativity process in advertising teams and their creative outcomes, namely advertisement. In my preliminary interviews, I asked informants, including art director, copywriter, strategist, and account manager, to give me examples of a creative process employed by their team, the contributing factors to successful and unsuccessful advertising campaigns, and the practices they use to boost creativity in their teams. Table 2-1 illustrates the key responsibilities of the interviewed informants with respect to their roles.

Such a preliminary investigation was worthwhile because it provided me with a more complete picture of the processes associated with an advertising team's

effectiveness and the applied creativity-stimulating practices that relate to team processes and their outcomes. Using the insights derived from the interviews, I characterized an advertising team as being composed of a core team and an extended team, and I mapped the contributions of each team in the development process of advertising creativity. Finally, such a qualitative approach to the research focus enabled me to synthesize the acquired interview insights with the identified empirical evidence from the systematic literature review for the purpose of developing a research model that taps into a real organizational question that is relevant and useful (Hitt, Beamish, Jackson, & Mathieu, 2007).

Table 2-1. The Informants' Roles and Their Key Responsibilities

Role	Key Responsibility
Copywriter	<ul style="list-style-type: none"> • Writing the text used in advertising and other promotional campaigns or products, such as print adverts, websites, billboards, magazines, etc.
Art Director	<ul style="list-style-type: none"> • Defining the visual style of a campaign, such as defining the style of images for newspapers, magazines, and product packaging • Creating the overall design and directing other creatives to develop artwork or the creative prototype
Associate Creative Director	<ul style="list-style-type: none"> • Supporting the creative team with the development of concepts and client presentations • Managing and supervising multiple teams and projects • Leading and participating in brainstorming creative concepts
Account Manager/Executive	<ul style="list-style-type: none"> • Managing the agency's relationship with its clients • Delivering creative work that meets the clients' needs • Monitoring the creative teams within the agency • Developing long-term relationships with longstanding clients
Advertising Manager/Communication Manger	<ul style="list-style-type: none"> • Working with clients to develop integrated marketing communications strategies and plans that support clients objectives • Providing communications that meet clients business requirements by participating in creative work development
Creative Director	<ul style="list-style-type: none"> • Being in charge of the creative department at an advertising agencies and marketing companies

	<ul style="list-style-type: none">• Planning company advertisements, monitoring advertising campaigns, and revising advertising presentations
Designer	<ul style="list-style-type: none">• Providing design expertise supporting the production of advertising campaigns from concept development through execution• Participating in brainstorming sessions of creative campaigns
Production Manager	<ul style="list-style-type: none">• Supervising how advertisements are placed in television ads, newspapers, websites, and films or magazines• Serving as mediators or negotiators between clients and advertising agencies during the development process of an advertising campaign• They can also serve as intermediaries between clients and ad agencies when developing an advertising campaign
Brand Strategist	<ul style="list-style-type: none">• Providing recommendations on the direction a brand should take• Analyzing the current market research data and trends and using the information to develop practical solutions for marketing plans and to define the brand elements

2.2. Advertising Creativity and Its Importance

An advertisement is created with an eye to both artistic and commercial value. Advertising creativity is defined as the generation of an advertisement that is perceived by a set of audience as both novel and useful (Goldenberg & Mazursky, 2007; Kilgour & Koslow, 2009). While novelty refers to the extent to which a set of audience views the advertisement as new and different from competing alternatives, usefulness refers to the degree to which a given advertisement is perceived as appropriate by a set of audience and conveys information relevant to the product (Ang, Lee, & Leong, 2007; Kilgour & Koslow, 2009).

A client's communication objective is to communicate to the market an advertisement that is both novel and useful. Unless it achieves a client's communication objectives, an advertisement is not considered a creative success in the marketplace (Johar, Holbrook, & Stern, 2001). Thus, an advertisement that is only novel but not useful,

or vice versa, fails in the marketplace (Goldenberg & Mazursky, 2007). This notion, in particular, points to the importance of novelty and usefulness in determining the effectiveness of an advertisement for advertising clients and their market performance. When an advertisement is effective, it has a positive long-term effect on stock return, sales revenue, and profits (Joshi & Hanssens, 2010). According to Reinartz and Saffert (2013), a euro invested in a highly creative advertising campaign nearly doubled the sales impact of a euro spent on a noncreative advertising campaign; that is, more effective advertisements allow other parts of the advertising budget to be significantly reduced.

Given that the performance of creative advertisements in the marketplace, whether they are a failure or a success, can have substantial influences on firms' financial performance, it becomes crucial for advertisers to use advertising agencies that are able to generate creative advertisements for the duration that the advertising client and agency are in a business relationship (Doyle, Corstjens, & Michell, 1980; Sutherland, Duke, & Abernethy, 2004). This is why being creative is the foremost goal of every advertising agency. In fact, the need to be creative and, thus, competitive in the market requires advertising agencies to apply practices that enable them to maintain their teams' creativity over time (Koslow, Sasser, & Riordan, 2006; Lynch & West, 2017; Sutherland, Duke, & Abernethy, 2004; Verbeke, 1989; Verbeke, Franses, Blanc, & Van Ruiten, 2008). As such, in order to promote their teams' creativity and gain a competitive advantage, advertising agencies often make composition decisions, such as changing the membership of their creative teams. By doing so, they aim to introduce new and fresh ideas into teams. This is in response to the finding that within stable teams, the ideas of the members tend to converge, which, in turn, limits their ability to develop and implement new ideas or work processes (Rink, Kane, Ellemers, & Van der Vegt, 2013).

Commonly, a manager, a leader, or another organizational decision-maker is responsible for staffing teams. Through the interviews with practitioners in advertising agencies, I identified team composition decisions that practitioners are likely to encounter when staffing existing teams. Composition decisions for existing teams include single or multiple member replacement. Such replacement decisions occur in core creative advertising teams. In the following examples, two account managers speak of the situations that involve membership change:

“... When the client says we need some more creativity, we change. Because our understanding was because of... When the client gives us kind of wear out signals, we change. When our creatives say the same, we also try to change... the tactics to try to renew the teams” (Account manager 1). In the same vein, another account manager added the following: *“I usually don’t put my creatives to work together for a client for a long time because they become too comfortable with the client.”* (Account manager 2).

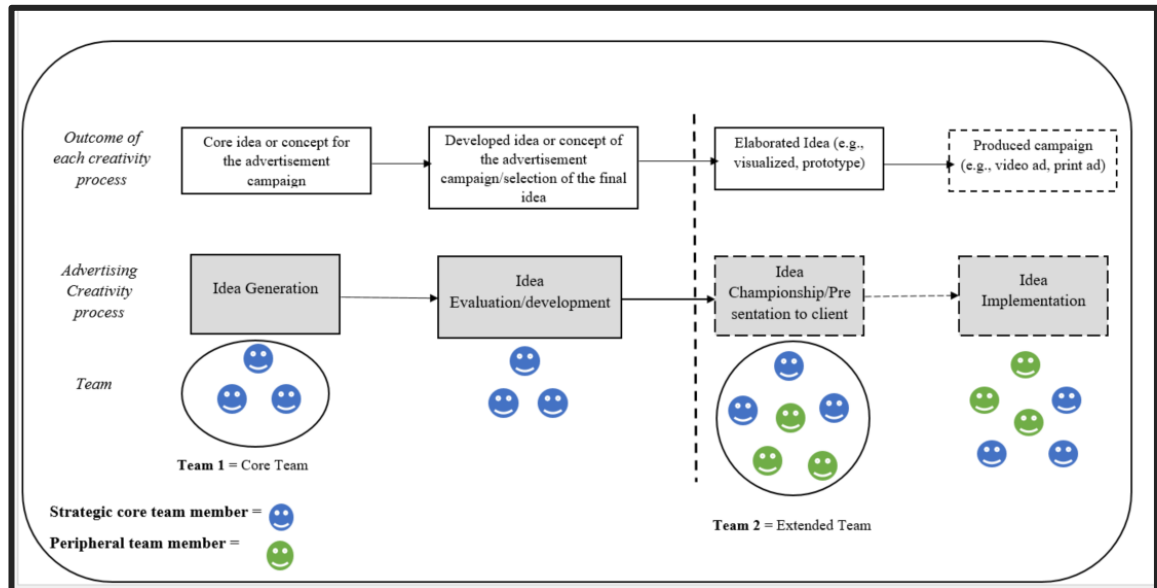
In the remaining part of this chapter, I elaborate on advertising teams and their composition and processes and, accordingly, incorporate some of the quotes from the interviews that I conducted with creatives in advertising agencies for this dissertation.

2.3. Advertising Teams: Composition and Processes

An advertising team is composed of a core creative team with differentiated roles and skills (e.g., copywriter, art director, and designer) and an extended team (e.g., media agency, creative technologists, and client-service). While the members of the core creative team engage in the processes of creative idea generation and development/evaluation, the extended team joins the core creative team for the next stages, which are idea championship and implementation (Grabher, 2004; Lynch & West,

2017; Perry-Smith & Mannucci, 2017). Figure 2-1 depicts an overview of the creative advertising process and the contribution of strategic core and extended teams in each process. The core creative team consists of people who are expected to be prime contributors and remain with the team, whereas the peripheral or extended team includes individuals who will be with the team for a shorter period (Tannenbaum, Mathieu, Salas, & Cohen, 2012). Thus, the core creative team is considered a strategic core team, that is, a subset of members who have great exposure to the task and play a central role in team outcomes (Humphrey, Morgeson, & Mannor, 2009). The composition decisions, such as membership change, in a strategic core team are more likely to have a profound impact on team processes and the creativity of the outcome.

Figure 2-1. An Overview of the Creative Advertising Process and the Contribution of Strategic Core and Extended Teams in Each Process.



Consider the core creative advertising team. The core team is responsible for brainstorming innovative concepts, developing ideas, and evaluating the ideas concerning customer needs, whereas the extended or peripheral team would be responsible for

implementing the ideas, such as making a short advertising movie. In this case, the roles of core team are likely to be more critical to the overall success of the team and its outcome. Indeed, the final novelty and usefulness of ideas depend on the seeds that are planted at the very beginning of creative tasks (Berg, 2014). In particular, the content that the copywriter and art director (strategic core team members) first lay down as they set out to develop creative ideas act as an anchor that shapes the novelty and usefulness of the advertisements they ultimately produce.

To elaborate on the development process of advertising and the contribution of strategic core and extended team members as depicted in Figure 2-1, I rely on the development process of an advertising campaign for a cancer society¹, which was explained to me by one of the copywriters that I interviewed. The processes of idea generation and development were initiated by the copywriter and art director (core team). The primary objective of the campaign was to encourage people to donate money to a cancer society. The first idea was created by the copywriter and art director. Later on, the movie agency and client (extended team) joined the process until the campaign was launched. The following quote illustrates part of the development process of this advertising campaign. The final ad copy in this advertising campaign, “*Cancer takes our time. Join and remove cancer*”², shows how the original seeds or concepts (e.g., time) that were planted at the very beginning of the idea generation process by the members of the core creative team shaped the final creative ad copy.

¹ Kreftforeningen was an Advertising Campaign that was produced for a cancer society, and its main goal was to encourage people to donate money to the cancer society. The advertising campaign won the most creative award in 2015 in Norway.

² Kreft tar tiden vår. Bli med og ta kreften.

“The main challenge for us was to come up with an idea that can encourage people who have no-one diagnosed with cancer in their family or among their friends yet can relate themselves to this campaign. So I wrote the first script and discussed it with the art director, who is very good at seeing the details and improving the quality of ideas. We wanted to relate our ideas to people who are not engaged in this cause. We said that cancer is about time; it is about important people in one’s life. So we developed the concepts and idea further; then, we presented it to the client and the client’s creative people. Once we discussed the idea further, the movie agency created a short video. We presented it again to the client. Our client was very satisfied.” (Copywriter 1).

2.4. The Problem-Solving Nature of Advertising Creativity

The development process of advertising creativity is very similar to a problem-solving process, where team members engage in an exchange of diverse perspectives, task-relevant knowledge, and discussions to collectively generate novel and useful ideas (Hoever, Van Knippenberg, Van Ginkel, & Barkema, 2012). In interviews, copywriters and art directors often spoke of the critical roles that members’ interactions and elaboration of their knowledge play in the process of advertising creativity. Both examples revealed the recursive processes of idea generation followed by idea evaluation, a process in which members try to filter out their poor ideas and converge on a few final ideas with market relevance. For example, a copywriter described the process of advertising creativity as a sort of interactive problem solving:

“It is a discussion; then everything you have done in your life and your experiences are sorts of the bases for you... how you can deal with a problem. You can see that... If you have people with different experiences, you can see how they can view this challenge

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in a way that's different from you. Because sometimes, if you say you read something in the article or in the paper, then you may just know a little thing in that newspaper, but you may say, but this can be a good story for this campaign, or maybe this can be a good solution. So you need to have a sort of information and life experience and knowledge of different areas. All of these are the basis for solving and discussing the problems. Then what happens, when we get the best idea, is, maybe someone says Oh! I think that discussion and interaction with people are crucial in idea generation” (Copywriter 1).

Similarly, in the following example, the art director described the process of advertising creativity as a problem-solving process fed by curiosity or “what if” statements:

“There was this campaign in which the client wanted to recruit a volunteer for the organization. For this campaign, I remember we just sat with our brief, and start discussing...then you just...it is basically a game of what if we'd do this...what if we do that? We just get different ideas, different thoughts. Some are...I usually think you have to have 100 ideas to sort of get the best one. I think of creativity process, as you have to take all the bad ideas out before you come up with a good one...creativity process is sitting there and try to come up with ideas. What if we look at it from this angle? If you were 80 years old, how would you like to solve this problem? Sometimes you try to see things consciously from different angles, and sometimes you just look at the window and talk” (Art Director 1).

While in the previous examples, the copywriter and art director pointed to the problem-solving nature of the process of advertising development and the central role of member interactions during this process, in the next examples, another important aspect of the creative advertising process emerged. In particular, in the next examples, the art

director and copywriter reflected on how pre-existing ties, an aspect of team composition that is driven by repeat collaborations (Skilton & Dooley, 2010), among the core creative members of an advertising team contribute to the successful development of advertising creativity. As demonstrated in the following quotes, the pre-existing ties that precipitated team interactions tended to focus on generating a sense of psychological safety or “the belief that the team is safe for interpersonal risk taking” (Edmondson, 1999, p. 354). For example, an art director described the following:

“The team behind the successful campaign was great. The people, including myself, had different perspectives and skills. I am not aware of what I am good at, and then other people might see my bad qualities. But I think in this group, it is so good when you have a group of people that can see each other’s strength and weaknesses; then you can just navigate in this landscape. You can see that, okay, maybe this person always does this thing; how can we just avoid this thing? We just coexisted really well. I also saw that with my last copywriter. I could see his strengths, weaknesses, and they matched mine. I was strong, he was weak, I was weak, and he was strong. The dynamic was just there” (Art Director 2).

Accordingly, in the following interview quote, when explaining why an advertising campaign may fail in the marketplace, the copywriter provided evidence of the lack of pre-existing ties among the members of the core creative team as the main contributor to the failure of the advertising campaign. More specifically, in this example, the copywriter pointed to an advertising campaign that was generated in a newly formed team. He explained it as follows:

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“I can remember we made a campaign. It was a print campaign for a shopping mall, which we had plenty of time to work on as a team. I think that it was not good. Maybe the concept was okay. I think one of the reasons was the team my agency created for that campaign. We were three. I did not dislike them; I just did not have any connection with them. The chemistry was not there. I don’t think... I think we had many different views on things. There was not any conflict. I think that the differences can be good, but this time the team was not working well. I think the group of people was wrong to be with each other” (Copywriter 2).

Finally, another critical aspect of the process of advertising creativity emerged. Whereas the pre-existing ties among the members of a core creative team (or membership composition of the team) seemed to be about creating a sense of safety and synergetic interactions, the task-specific knowledge that feeds the engine of idea generation and evaluation processes seemed to play a critical role in the process of advertising creativity. An account manager and a brand strategist in the following examples pointed to the vital role of market knowledge or knowledge related to an advertising client in the development process of a creative advertisement. An account manager noted, *“I think what contributes to a successful campaign is a deeper understanding. We understand where the client’s sales targets are coming from. It is a clear understanding of the target audience, what is the problem, what is the solution. I think an agency needs to be high in terms of business understanding. The creative work is a combination of technology and understanding how consumers interact with technology”* (Account Manager 3). Similarly, the brand strategist advocated as follows: *“Normally, clients come to us with a problem they would like us to solve, whereas we provide them with a solution within a short time. The solutions vary based on the client’s needs, which is why we tend to tackle the tasks with combined knowledge based on our strategic approach”* (Brand Strategist).

In advertising core creative teams, I observed through these examples, members relied on interactions to generate ideas and, throughout these interactions, they exchanged and reflected not only on their experiences, insights, and general knowledge but also on specific knowledge related to the client. Furthermore, the existing ties shaped the interactions among the members and the resources that members exchanged during these interactions. In sum, creative advertising work requires team members to interact and leverage their collective resources (e.g., knowledge, perspectives, life experiences), and pre-existing ties enable them to engage in such processes and successfully move from idea generation to evaluation.

In sum, these qualitative interviews reveal that advertising agencies change the compositions of teams in order to enhance creativity. What leads advertising agencies to change the compositions of their core creative teams may come from the agencies themselves or the clients. Whether such an initiative for change comes from the clients or the agencies, it has one main goal: boosting creativity in a core creative team. However, as revealed in interviews, membership change, whether in whole or in part, requires that the new members have some time to develop an understanding and excellent knowledge of the client's market (e.g., brand), and this learning may occur at both the client's and the agency's expense. A major concern with changing the members of the core creative team relates to the social processes; team members need to trust and respect each other. Another issue relates to the loss of client knowledge caused by membership change in the core creative team, which can, on the surface, weaken the team's ability to generate an advertisement that is both novel and useful and, thus, effective in the marketplace. Over time, however, such a loss of knowledge reduces an agency's ability to accumulate the knowledge resources that enable an agency to gain a competitive advantage in the marketplace (Grant, 1996; Moorman & Day, 2016). In the next chapter, I review the

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literature on creativity, team composition, team membership change, and how membership change influences a team's resources and processes before developing a testable model and a set of hypotheses.

3. THEORY DEVELOPMENT

Creativity is essential to the long-term viability and competitive advantage of advertising agencies. How agencies compose their teams concerning members' skills, knowledge, and other attributes can have a significant impact on creativity performance. Putting together the right mix of team members will enhance the processes of idea generation (e.g., coming up with a higher number of ideas) and idea evaluation (e.g., filtering out poor ideas), leading to higher creativity. As the creative performance of a given team tends to be reduced over time (Uzzi & Spiro, 2005), however, advertising agencies replace some of the team members when they believe it is time to do so. The idea is that such changes will stimulate the generation of new ideas and subsequently improve creative performance.

In this chapter, I will first address research on creativity in teams, focusing on team composition and team processes. In particular, I summarize this part by introducing two creativity-enabling factors: information elaboration and team knowledge. Second, I review the literature on information elaboration and team knowledge and discuss how these factors relate to creativity. Third, I present a systematic literature review on team membership change, focusing on its effect on team performance. Finally, I present an integrated conceptual model of the role of membership change in advertising creativity.

It is important to note that the focus of the present dissertation is on creativity and not innovation. Creativity is commonly assessed in terms of novelty and usefulness (Miron-Spektor & Beenen, 2015). Innovation is assessed similarly, but with the inclusion of successful implementation of creative ideas or solutions (Hülshager, Anderson, & Salgado, 2009).

3.1. The Emergence of Creativity

Creativity in any workplace is defined as the generation of both novel and useful products, services, processes, and solutions (Amabile, 1996). In line with marketing literature (Andrews & Smith, 1996; Im & Workman Jr, 2004; Sethi, Smith, & Park, 2001), I define advertising creativity as an advertisement that is perceived as both novel and useful by an audience. Markedly, research on factors affecting creative advertisement success has consistently found that the primary determinant of customer response is the degree to which an advertisement is perceived as novel and useful relative to competing alternatives (Andrews & Smith, 1996; Goldenberg & Mazursky, 2007; Kilgour & Koslow, 2009). As such, an advertisement is more likely to be successful and, thus, effective in the market when it diverges from target customers' expectations (i.e., novelty) and enhances their perceived attractiveness of the product (i.e., usefulness) (Ang et al., 2007).

Team creativity is, in the management literature, defined as the production of creative solutions concerning products, services, and procedures in collective processes (Shalley & Zhou, 2008). A team is a relatively small group of interdependent individuals possessing distinct characteristics and knowledge and sharing responsibility for outcomes (Ilgen, 1999). Synergetic interactions among members are crucial for high levels of creativity to emerge. It is through the synergetic interactions that members are able to share their knowledge and perspectives, elaborate on task-relevant information, and, accordingly, generate creative outcomes (Richter, Hirst, Van Knippenberg, & Baer, 2012).

The composition of a team in terms of skills, knowledge, and personalities can have substantial effects on team dynamics and team performance, including creative

performance. To garner the creativity benefits from team composition, the team processes must also be carefully controlled in a way that promotes participative decision making and the inclusion of dissenting opinions (De Dreu & West, 2001; Rosso, 2014). For example, it has been found that the introduction of newcomers into teams or changes in membership composition of teams can exert a positive influence on team creativity by introducing more diverse opinions and knowledge (Choi & Levine, 2004; Choi & L. Thompson, 2005) and by encouraging more dynamic team processes (Nemeth & Ormiston, 2007; Nemeth & Wachtler, 1983). Together, research on team composition and creativity suggests that a change in the composition of members (e.g., knowledge, skills) affects team processes (e.g., constructive discussions, elaboration of task-relevant information) and, as such, is important for team creativity (Mathieu et al., 2014).

The problem-solving perspective of a creative process suggests that, similar to new product development teams, an advertising team must leverage its informational resources to develop a creative advertisement. I argue that information elaboration and team market knowledge have crucial roles in this development process. More specifically, by taking into account that the advertising development task requires a team to pool and process knowledge available to its members, information elaboration is needed to increase creative team performance.

Information elaboration and team market knowledge represent essential but distinct aspects of a creative team process. Whereas information elaboration involves exchange and integration of ideas and perspectives, leading to the generation of many novel ideas (Van Knippenberg et al., 2004), market knowledge feeds the engine of the information elaboration process during creative idea generation (Mannucci & Yong,

2017) and enables team members to evaluate the usefulness of their novel ideas for a set of audiences (Andrews & Smith, 1996).

3.1.1. Information Elaboration and Creativity

Van Knippenberg et al. (2004) define information elaboration as a process of “group members’ exchange, discussion, and integration of ideas, knowledge, and insights relevant to the group’s task” (p. 1010). Thus, information elaboration is a process in which team members explain their ideas, viewpoints, and opinions, come to know those of other team members, discuss the information available to them, and, in doing so, integrate their distinct information (Breugst, Preller, Patzelt, & Shepherd, 2018).

Elaboration of information and perspectives has been shown to be related to various team performance metrics, including team creativity, innovation, and decision quality (Hoever et al., 2012; Homan, Van Knippenberg, Van Kleef, & De Dreu, 2007; Resick, Murase, Randall, & DeChurch, 2014; Van Ginkel & van Knippenberg, 2008, 2009). Studies that have examined the role information elaboration plays in team creativity have reported its potential value for team creativity (Hoever et al., 2012; Kearney, Gebert, & Voelpel, 2009; Lu, Li, Leung, Savani, & Morris, 2018). For example, information elaboration has been found to improve teams’ performance in knowledge-based innovation tasks (Kearney et al., 2009) and to enable teams to transform diverse perspectives into higher levels of creativity (Hoever et al., 2012).

Creativity is composed of two main phases: idea generation and idea evaluation (Perry-Smith & Mannucci, 2017). The generation of novel ideas pertains to discussing a variety of ideas and opinions and requires divergent thinking. Idea evaluation pertains to

assessing the usefulness of ideas and requires convergent thinking aimed at filtering out irrelevant ideas and choosing the best idea from a set of alternatives (Kurtzberg & Amabile, 2001). More specifically, while idea generation depends on diverging from existing knowledge and finding novel solutions to problems, idea evaluation depends more on integrating and applying existing knowledge (Nemeth & Ormiston, 2007).

Elaboration of task-relevant information stimulates both divergent thinking and convergent thinking processes (Hoever et al., 2012). Divergent thinking processes are those that lead to quantity, variety, and originality in ideas (Guilford, 1967). As such, greater engagement in divergent thinking processes can lead to the generation of a higher number of ideas, higher categories of ideas, and more novel ideas (Harvey, 2013). Convergent thinking processes, in contrast, pertain to narrowing and evaluating the set of ideas generated toward a final promising solution (Guilford, 1967; Taylor & Greve, 2006). Information elaboration is also crucial for convergent thinking, as it enables members to reconcile their differences, refine their ideas, and converge on a final solution (Lewis et al., 2007).

Novel ideas follow when team members connect previously unrelated ideas, reorganize connected ideas, and build on these ideas in a way that helps them to create new knowledge and generate novel ideas (Lu et al., 2018). In fact, novel ideas can result when group members' ideas stimulate new connections in another's associative hierarchy (Harvey, 2013; Nemeth & Wachtler, 1983; Paulus & Yang, 2000). Associative hierarchy is a mental representation of relationships among attributes or concepts (Harvey, 2013; Mednick, 1962). The more ideas and perspectives team members exchange and build on, the more recombination of divergent concepts occurs and, thus, the more diverse the associative mental representations of the team become. Diversity in associative mental

representations of the group has been linked to the generation of novel outcomes (Simonton, 1999).

Creativity performance is likely to benefit from the consideration and integration of diverse information and viewpoints that group members may possess (Van Ginkel & van Knippenberg, 2009). Indeed, it is only when ideas are communicated, attended to, and actively processed that team members are likely to generate new associations in areas they did not previously consider, build on others' contributions, or combine them with ideas of their own, all of which are crucial for truly creative ideas to emerge (Baer, Leenders, Oldham, & Vadera, 2010). Information elaboration has been found to enhance divergent thinking, subsequently increasing the number of ideas, (Homan et al., 2007; Kooij-de Bode, van Knippenberg, & van Ginkel, 2008) and to increase the number of categories of ideas generated (Hoever et al., 2012). These findings suggest that information elaboration improves divergent processes in groups, which results in a more novel output.

I expect an increase in information elaboration to enhance advertising creativity. Team members' exchange and discussion of their insights and knowledge relevant to the task is expected to enhance members' divergent thinking. In particular, by combining the divergent concepts and knowledge, team members have a greater opportunity to generate a variety of ideas about the problem (Amabile, 1996; Hoever et al., 2012; Sethi et al., 2001). Generating a variety of ideas, in turn, increases the likelihood that an advertising team generates a high number of novel ideas for advertising. Moreover, as team members engage in information elaboration, it can lead to the generation of additional ideas, the conflation of related ideas, and a better understanding of how the various ideas interrelate (Skilton & Dooley, 2010). The process of information elaboration enables the core

creative members to strategically use their market information, make their generated ideas explicit, and build cases for them. Taken together, a key benefit of elaboration of task-relevant information is that it increases the likelihood that the team members generate a high number of novel ideas. Thus, I hypothesize as follows:

Hypothesis 1: An increase in an advertising team's information elaboration increases the team's creative performance.

3.1.2. Team Market Knowledge and Creativity

Team Market Knowledge is the collective cognitive resources of the team members in an advertising team about the client's market for which they are developing advertising. An individual's knowledge is an array of interlinked domains, where each domain is composed of an array of interlinked cognitive schemas (Dane, 2010) and each cognitive schema is made up of knowledge attributes and the linkages among these attributes (Mannucci & Yong, 2017; Rousseau, 2001). The knowledge available to a team provides the context for the team's activities (Bachrach et al., 2019). Within the marketing field, a team's task-relevant knowledge refers to the knowledge about the client's marketing strategy and its market (Kohli & Jaworski, 1990; Luca & Atuahene-Gima, 2007). In the following paragraph, I will argue that an increase in a team's collective market knowledge is expected to affect creativity performance both directly and indirectly through information elaboration.

Increasing team market knowledge is expected to increase information elaboration because it increases the quasi-random recombination of the knowledge possessed by each individual (Mannucci & Yong, 2017; Mednick, 1962). Gaining knowledge in a given domain increases the number of knowledge attributes and the corresponding linkages

within each schema. This, in turn, can increase the number of possible recombinations (Amabile, 1988; Mannucci & Yong, 2017). At the team-level, obtaining knowledge in a given domain increases the number of knowledge attributes and facts on which team members can reflect and urges team members to discuss and analyze information to a greater extent (Lewis et al., 2007). Van Knippenberg et al. (2004) note that the collective knowledge of team members (i.e., cognitive ability) is one of the key compositional drivers of elaboration of task-relevant information. Supporting this notion, teams with greater shared domain-specific knowledge performed better in decision-making tasks than teams with lower shared domain-specific knowledge.

Similarly, teams with greater shared knowledge domains engaged in higher levels of information exchange and integration than teams with lower shared knowledge domains (Mell, Van Knippenberg, & Van Ginkel, 2014). While higher collective task-relevant knowledge may enhance information elaboration, in contrast, lower collective task-relevant knowledge may lead team members to rush into convergence by engaging in less elaboration and advocating for fewer ideas, which, in turn, may lead the team to produce ideas that are less creative (Skilton & Dooley, 2010). Therefore, the findings from these studies suggest that a team's task-relevant knowledge may play an important role in creativity not only through its direct influence on creativity but also through its influence on team processes, such as information elaboration.

The direct effect of market knowledge on creativity performance has been suggested by studies showing that having in-depth knowledge in a specific domain helps individuals to use their knowledge more effectively and to identify and select new associations or linkages that are more promising for the development of novel and useful outcomes (Taylor & Greve, 2006). Results from research on team creativity support the fact that domain-relevant knowledge has positive effects on creative performance and innovation

(Brown & Paulus, 2002; Slotegraaf & Atuahene-Gima, 2011; Sung & Choi, 2012). Indeed, a greater pool of team task-relevant knowledge can facilitate convergent thinking processes as the number and richness of within-domain schemas enhance idea evaluation (Haas & Ham, 2015). This happens because task-relevant knowledge enables members to rank their ideas better, select the most promising ones for further development (Harvey, 2013), and evaluate the usefulness or appropriateness of their novel ideas (e.g., new linkages) by increasing members' access to various attributes related to the task, thereby facilitating the convergent thinking necessary for creative performance.

Similarly, Kilgour (2006) found that advertising teams without significant knowledge related to the task generated more novel or unusual advertising ideas. These ideas, however, were viewed as less useful or relevant by a set of audience. This finding by Kilgour (2006) provides further evidence of the direct value of market knowledge for advertising creativity, particularly concerning the generation of more useful advertisements. Together, drawing on the reviewed lines of research in this section, I argue that the market knowledge held by an advertising team has a direct effect on creativity performance alongside an indirect effect through information elaboration. Thus, I hypothesize as follows:

Hypothesis 2: An increase in an advertising team's market knowledge increases the team's creative performance.

Hypothesis 3: An increase in an advertising team's market knowledge increases the team's information elaboration.

3.2. Membership Change and Creativity

Team membership change is defined as the extent to which new members join and a subset of existing members leaves a team (Ziller et al., 1962). Membership change creates dynamic team composition (Mathieu et al., 2014), which, in turn, affects team processes and the resources available to its members. To ensure innovation and long-term survival, a well-established belief is that organizations must continuously seek out fresh and creative perspectives. Hence, membership change is largely accepted as a method for overcoming a lack of creativity or production of novel and useful ideas in work teams, as it injects fresh ideas and perspectives into work teams (Rink et., all 2013).

The positive effect of membership change on creativity was first explored by Ziller et al. (1962). They found that teams experiencing membership change generated more novel ideas than stable teams. This observed positive effect was later supported by studies that examined the effect of membership change on teams' production of novel ideas and teams' creativity (Baer et al., 2010; Choi & L. Thompson, 2005; Gruenfeld, Martorana, & Fan, 2000; Nemeth & Ormiston, 2007; Perretti & Negro, 2007). These studies, in particular, attributed the positive effect of membership change to an increase in members' task orientation. Further support for the positive effect of membership change on team processes has also been reported by studies that have explored such a change in non-creative tasks. These studies have found that membership change increased task reflection (Arrow & McGrath, 1993a; Gorman & Cooke, 2011) and the number of discussions in teams (Hirst, 2009).

Collectively, the above studies suggest that membership change introduces the opportunity for a team to engage in more idea generation, information exchange, and

constructive discussions, all of which enhance information elaboration (Van Knippenberg et al., 2004). Newcomers' new perspectives and their influence on old-timers can push the team toward more explorative behaviors and enhance the quality of group reflections on the group processes (Arrow & McGrath, 1993), all of which foster creative performance (Perretti & Negro, 2007). Moreover, membership change can help teams to align better with a dynamic environment and may indeed create a unique opportunity for teams to adapt their existing work practices and to improve their performance (Mathieu et al., 2014).

Similarly, in an advertising team, membership change is more likely to stimulate team members to engage in a higher level of discussions and to express different views and to integrate their ideas and perspectives. A higher level of engagement in discussions and idea integration, in turn, enhances creativity. I, therefore, hypothesize as follows:

Hypothesis 4: Membership change in an advertising team will increase information elaboration.

There are, however, studies that have found a negative effect of membership change on team performance. In a review of the literature, I identified 16 studies that have examined the effect of membership change on team performance, reported in Table 3-1³. Of these, eight found a positive, and eight found a negative, effect of membership change on performance. A notable observation is that of the eight with a positive effect, seven were conducted in controlled experimental conditions as lab studies.

³ See Table 3-2 for a more detailed illustration of the reviewed studies (pp: 36-40).

In contrast, of the eight with a negative effect, six were conducted in field studies of teams. The studies that found a negative effect of membership change on team creativity attributed the detrimental effect of membership change to disrupted coordination processes in ongoing organizational teams (Akgün & Lynn, 2002; Guo, Wang, & Wu, 2013; Slotegraaf & Atuahene-Gima, 2011; van Balen & Tarakci, 2017). Moreover, membership change not only inhibited coordination (Summers, Humphrey, & Ferris, 2012) and learning processes (van der Vegt, Bunderson, & Kuipers, 2010) but also reduced teams' task knowledge (Lewis et al., 2007).

Such mechanisms, reduced task knowledge and coordination disruptions, cannot be easily detected in one-time groups that are formed immediately in a laboratory of relative strangers (e.g., groups of students that are formed for a three-week period) and, therefore, may explain the mixed results. The studied settings, such as labs, that reported a positive effect of membership change implied consistently low familiarity and lack of past collaborations in teams. In many organizational settings, however, members of a team may work together for relatively long periods, that is, two or three years on average (e.g., Huckman, Staats, & Upton, 2009). Thus, substantial familiarity among team members is often present, and members often have a history of collaboration, implying potentially different dynamics that cannot be present in teams that are formed for a short period. In fact, examining membership change in one-time groups may make it difficult to explore its effects on mechanisms and resources, such as teams' collective task knowledge, that require team members to work together longer. When team members collaborate for some time, they not only develop trust and commitment that facilitate the coordination of team activities (van der Vegt et al., 2010) but also accumulate task and team-relevant knowledge (Lewis et al., 2007) that can be significantly affected by membership change.

Thus, membership change, on the one hand, may stimulate the production of novel ideas as newcomers bring something new into the team. On the other hand, newcomers do not have the same knowledge about the task on which the team is working and therefore reduce the collective resources for the team. In fact, the initial disruption that teams experience due to newcomer entry makes them reluctant to accept the newcomer fully and, thus, utilize the newcomer's knowledge or unique perspectives. In the long term, such resistance to newcomers' new ideas can be detrimental to the survival of teams in dynamic environments that require innovation (Perretti & Negro, 2007) because the long-term viability and performance of a social system, such as a team, depends on collective explorations of new knowledge and patterns of behavior (March, 1991), which occur when teams are open to newcomers' perspectives and knowledge (Rink et al., 2013).

Table 3-1. Empirical Findings On The Effect Of Membership Change On Team

Outcomes

Study	Team Outcome	Setting of the Study	Effect
Ziller, Behringer, & Goodchilds (1962)	Creative	Lab	+
Gruenfeld, Martorana, & Fan (2000)	Creative	Lab	+
Choi and L. Thompson (2005)	Creative	Lab	+
Nemeth and Ormiston (2007)	Creative	Lab	+
Perretti and Negro (2007)	Creative	Field	+
(Richter, Hirst, Van Knippenberg, & Baer (2010)	Creative	Lab	+
Arrow and McGrath (1993b)	Non-Creative	Lab	+
Gorman and Cooke (2011)	Non-Creative	Lab	+
Akgün and Lynn (2002)	Creative	Field	-
Guo, Wang, & Wu (2013)	Creative	Field	-
Slotegraaf and Atuahene-Gima (2011)	Creative	Field	-
van Balen and Tarakci (2017)	Creative	Field	-
Summers, Humphrey, & Ferris (2012)	Non-Creative	Lab	-
Lewis, Belliveau, Herndon, & Keller (2007)	Non-Creative	Lab	-
van der Vegt, Bunderson, & Kuipers (2010)	Non-Creative	Field	-
Hirst (2009)	Non-Creative	Field	-

I argue that membership change will reduce the collective market knowledge held by an advertising core creative team, which, in turn, negatively affects creativity. One reason is that bringing in new members will reduce the shared knowledge, as the new members lack task-relevant knowledge, which is necessary for the group's discussion and task reflection (Cannon-Bowers & Salas, 2001; Mell et al., 2014). Moreover, team

membership change reduces members' ability to accumulate their knowledge, which, in turn, negatively affects their performance over time (Bell et al., 2018; Cooke, Salas, Cannon-Bowers, & Stout, 2000; Pelled, Eisenhardt, & Xin, 1999; Slotegraaf & Atuahene-Gima, 2011). Because market knowledge plays a crucial role in the development process of advertising creativity, both directly and indirectly through information elaboration, a reduction in an advertising team's collective market knowledge can be detrimental to the team's creative performance. Thus, I hypothesize as follows:

Hypothesis 5: Membership change in an advertising team will reduce the team's accumulated market knowledge.

3.3. The Integrated Conceptual Model of Membership Change and Creativity

Figure 3.1 illustrates the conceptual model portraying the expected relationships between change in the composition of a team (e.g., replacing an old member with a new member) and creativity performance. While team membership change is expected to enhance information elaboration and, through this, enhance creativity, such a change is expected to reduce the accumulated knowledge about the client's market, which will subsequently reduce creativity. The net effect of team membership change on creativity may be positive, negative, or nonexistent, depending on the strengths of the positive versus the negative effects.

The integrated model presented in Figure 3-1 rests on two theoretical models. First, in line with dynamic team composition (Mathieu et al., 2014), a change in membership composition affects advertising creativity through information elaboration

and market knowledge. Second, in line with the Categorization Elaboration Model (CEM) (Van Knippenberg et al., 2004), information elaboration is positively related to outcomes in groups that correspond to advertising creativity in the present model. According to the CEM, however, task-relevant knowledge and perspectives and team compositional factors determine the benefits of information elaboration.

In the next chapter, I present the research design and method I will use to test the hypothesized relationships.

Figure 3-1. Conceptual Model of the Role of Team Membership Change in Advertising Creativity

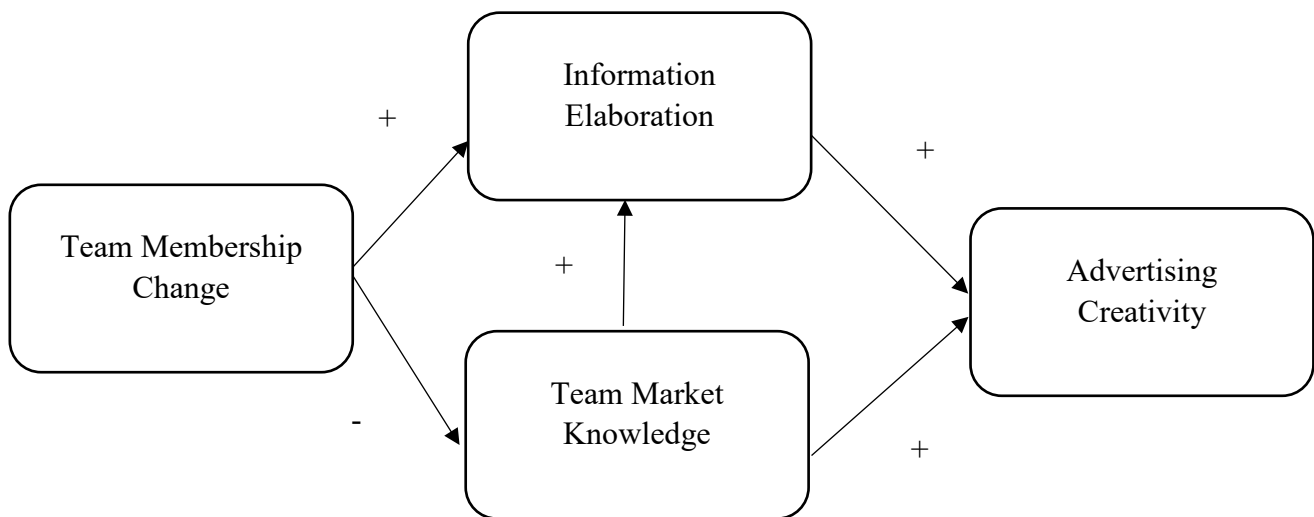


Table 3-2. Summary of Key Studies on Team Membership Change

<i>Study citation</i>	<i>Sample and participants</i>	<i>Setting of the study</i>	<i>Level of analysis</i>	<i>Type of membership change</i>	<i>Type of task</i>	<i>Measurement approach</i>	<i>Mediator (s)</i>	<i>Moderator (s)</i>	<i>Outcomes</i>	<i>Key findings</i>
Ziller et al. (1962)	64 two- to four-person teams	Lab	T	Addition, removal, and replacement	Dot-estimate task	Manipulation	Task orientation	Group history of success and failure	The creativity of the task; originality and ideational fluency	Membership change is positively associated with creativity.
Arrow and McGrath (1993b)	22 three- to five-person teams	Lab	T	Guest temporary member	Group essay	Manipulation	Group processes: time spent working on the task; time dealing with conflict	History of membership change, meeting face-to-face vs. via computer	Performance on the essay (score), member affect toward the group, and perception of positive affect toward the group	Some degree of membership change in work groups is associated with reduced conflict, greater task focus, and higher positive affect.
Gruenfeld et al. (2000)	29 three- to four-person teams	Lab	T & I	Temporary membership change; Itinerant versus indigenous members	Group essay	Manipulation	Learning	Time: Pre-change, change, and post-change	Performance on the essay in terms of number and uniqueness of produced ideas; involvement and task contribution	Membership change positively affects the uniqueness of produced ideas. Groups can learn from membership change, but they are likely to learn different things from insiders' than from outsiders' experiences.

(continued overleaf)

Table 3-2. (continued)

<i>Study citation</i>	<i>Sample and participants</i>	<i>Setting of the study</i>	<i>Level of analysis</i>	<i>Type of membership change</i>	<i>Type of task</i>	<i>Measurement approach</i>	<i>Mediator (s)</i>	<i>Moderator (s)</i>	<i>Outcomes</i>	<i>Key findings</i>
Akgün and Lynn (2002)	211 new product development teams	Field	T	The extent of change	New product development	Measured as the extent to which the core members of the project team stayed for the duration of the project.	Speed to market and team learning	Market and technological turbulence	New product success	Membership change has a negative effect on team learning and cycle time. Membership change can be detrimental under high market and technological turbulence.
Choi and L. Thompson (2005)	55 three-person teams	Lab	T	Team member replacement with a newcomer	Creative generation task	Manipulation	Task engagement	N/A	Fluency and flexibility of the generated ideas, and creativity of old-timers	Membership change is associated with the generation of creative ideas; old-timers became more creative after the membership change.
van Balen and Tarakci (2017)	NPD teams	Field	T	The extent of membership change	New product development	The ratio of new and departing members to the sum of new	Coordination	Prior team performance	New product sales and success	Membership change is negatively associated with NPD teams' performance in long-serving teams.

(continued overleaf)

Table 3-2. (continued)

<i>Study citation</i>	<i>Sample and participants</i>	<i>Setting of the study</i>	<i>Level of analysis</i>	<i>Type of membership change</i>	<i>Type of task</i>	<i>Measurement approach</i>	<i>Mediator (s)</i>	<i>Moderator (s)</i>	<i>Outcomes</i>	<i>Key findings</i>
Lewis et al. (2007)	99 three-person teams	Lab	T	Partial replacement; replacement of all the members	Production assembly task	Manipulation	Transactive memory system efficiency	N/A	Trans-active memory system; production performance	Membership change can be detrimental to group performance.
Nemeth and Ormiston (2007)	41 four-person teams	Lab	T	Change (vs. same) composition	Brainstorming creativity task	Manipulation	Perceived comfort and friendliness	N/A	Number and creativity of generated ideas	Membership change leads to the generation of a higher number of ideas and ideas that are more diverse. Membership change decreases comfort and perception of friendliness.
Hirst (2009)	41 R&D project teams	Field	T	The extent of membership change	Developing a strategic research program	Measured as the number of members who joined and left divided by team size	Adaptation to change	Team tenure	Amount of group discussion and performance in terms of meeting the objectives, budget, and taking the right strategy	Membership change is positively associated with both open discussion and team performance for newly formed teams, whereas this association was negative for long-serving teams.

(continued overleaf)

Table 3.2. (continued)

<i>Study citation</i>	<i>Sample and participants</i>	<i>Setting of the study</i>	<i>Level of analysis</i>	<i>Type of membership change</i>	<i>Type of task</i>	<i>Measurement approach</i>	<i>Mediator (s)</i>	<i>Moderator (s)</i>	<i>Outcomes</i>	<i>Key findings</i>
van der Vegt et al. (2010)	47 self-managing work teams	Field	T	The relative change	Assembly/production	Measured as the number of members who left the team divided by team size	Learning behavior, task flexibility, and Social integration	N/A	Team effectiveness	Membership change has a negative effect on the performance through team learning, task flexibility, and social integration
Slotegraaf and Atuahene-Gima (2011)	416 key informants	Field	T	The extent of change	New product development	Measured as the extent to which the core members of the project team stayed for the duration of the project.	Team-level debate and decision making comprehensiveness	N/A	New product advantage	Membership change in an NPD project team negatively affects new product advantage.
Summers et al. (2012)	104 four-person teams	Lab	T	Change in strategic and non-strategic role	Decision-making task via computer simulation	Manipulation	Flux in coordination	New member cognitive ability, coordination	Task performance	Membership change negatively affects team performance through high levels of flux in coordination when a member changed to a more strategically core role, or there was low information transfer during the change.
Guo et al. (2013)	94 teams	Field	T	The extent of change	Creative problem solving	Measured	Transactive memory system/creativity efficacy	N/A	Creativity	Membership change has a negative effect on the performance of teams that work on knowledge-intensive tasks

(continued overleaf)

Table 3.2. (continued)

<i>Study citation</i>	<i>Sample and participants</i>	<i>Setting of the study</i>	<i>Level of analysis</i>	<i>Type of membership change the</i>	<i>Type of task</i>	<i>Measurement approach</i>	<i>Mediator (s)</i>	<i>Moderator (s)</i>	<i>Outcomes</i>	<i>Key findings</i>
Gorman and Cooke (2011)	45 three-person teams	Lab	T	The extent of change	Simulation task	Manipulation	Team reflection, task knowledge	N/A	Task performance	Membership change has a positive effect on team performance.
Perretti and Negro (2007)	203	Field	T	Newness to the team and industry	Genre innovation	Measured	N/A	N/A	Movies innovativeness	Membership change has a positive effect on team innovation.
Baer et al. (2010)	70 four-person teams	Lab	T	Change or no change	Creative task	Manipulation	Collaboration and the decision-making process	Level of completion	Creativity	Membership change has a positive effect on teams with a low level of intergroup competition.

NOTE: Setting of study (Field; Lab; Longitudinal); Level of Analysis (O = Organizations; I = Individual; T = Team)

Koulaei: Membership Change in Advertising Teams

4. METHOD

In Chapter 3, I discussed several areas of theory and empirical research. I also presented the research model and guiding hypotheses on which my dissertation is based. As mentioned before, the purpose of this dissertation is to explore a model of the effects of team membership change, information elaboration, and team market knowledge upon the occurrence of advertising creativity. This chapter allocates to outlining the methods and procedures that were used to test these relationships, including research design and data analysis. More specifically, this chapter covers the issues on 1) research design; 2) survey instrument and study measures, and 3) method of statistical analysis.

4.1. Research Design

The production of knowledge or theory is highly dependent on techniques for collecting, analyzing, and interpreting data. Survey research is an important methodology that has been used to study unstructured organizational problems. A survey pertains to the collection of information from a large population or group of people. As a prominent type of survey research, explanatory research is devoted to finding causal relationships among variables. Explanatory research does so from theory-based expectations on how and why variables should be related. In this type of research, the hypotheses could be basic (i.e., relationships exist) or directional (i.e., negative or positive) (Malhotra & Grover, 1998). For example, an explanatory study could explain, hypothesize, and test for a negative relationship between the existing practice of team membership and success in advertisement development. Results can then be interpreted and, in turn, contribute to theory development.

This dissertation is designed to explore the role of membership change in the creative performance of teams in an advertising setting. Thus, the research design is largely dependent on the goal of exploring the membership change in this population of interest: advertising teams. The research design of the present dissertation is survey research in the form of online questionnaires given to key informants in advertising agencies. In particular, survey research is chosen to investigate the role that membership change plays in the creative performance of advertising teams. More specifically, it addresses the following research question: does team membership change enhance the creative performance of advertising teams?

According to Burns (2000), there are several advantages to survey research. First, the potential for errors due to any variations in interviewer delivery styles (e.g., word emphasis) is minimized, as each respondent receives an identical set of questions that are phrased in precisely the same way. Another advantage of survey design is that the respondent is free to answer the questions at her or his own pace, which, in turn, contributes to the accuracy of the answers. Notably, the respondents are free to consider each survey item carefully in order to answer properly. Despite these advantages, however, a survey research design also carries some critical disadvantages. One of the disadvantages is that such a design does not allow for additional requests for clarification of any answers that may not appear logical. To put it differently, when the respondents answer certain questionnaire items related to a construct differently, the researcher has no tools available to assess the discrepancy.

Moreover, there is a high possibility for respondents to misinterpret the questions; that is, due to educational or other contextual factors, some respondents may interpret items differently than was originally intended. While taking these limitations into

account, a survey research design was regarded as the most effective means to gather complete data representative of the advertising teams in general.

In survey research, either the entire or a subset of the population is selected, and from these individuals, data are collected to help answer the research question of interest. More specifically, in survey research, information about independent and dependent variables that is collected represents what is occurring at only one point in time. In the present dissertation, a random sample of key informants in advertising agencies was selected from an online panel of advertising agencies. When a random sample is used, each subject has an equal probability of being selected, resulting in an unbiased representative sample of participants (Creswell & Creswell, 2017).

4.1.1. Questionnaire survey

As pointed out by Saunders and Lewis (2012), a questionnaire survey is an appropriate method when a researcher wants to use the data he or she collects to test a theory and examine a set of relationships statistically. In the present dissertation, a research model was developed, and a set of hypotheses (e.g., membership change reduces market knowledge) were put forth to investigate a research question that is geared toward explaining the hypotheses. Thus, the research question is best answered through a questionnaire survey, whereby the cost is relatively low compared to other methods in terms of, for example, larger sample size, a larger scope of the sample population, and geographical distance (Saunders & Lewis, 2012). In particular, various studies in the areas of project teams have been performed using questionnaire surveys for data collection (J. Andrews & D. C. Smith, 1996; Sethi et al., 2001; Slotegraaf & Atuahene-Gima, 2011).

In sum, a questionnaire survey was developed to obtain a satisfactory amount of data of advertising teams from a broad range of advertising agencies.

4.1.2. Unit of analysis

Zikmund and Carr (2000) define the unit of analysis as the degree of examination on which the study focuses and the type of analysis, including individuals, groups, and a pair of two individuals. Before conducting the present dissertation, it was crucial to reveal the unit of analysis, as it can affect the data collection method, the sample size, and all the study variables included in the conceptual model. According to Malhotra and Grover (1998), depending on the unit of analysis, the individuals surveyed can be representatives of themselves, their projects, their expertise, or their organization. When the respondent is an individual, the unit that the person represents must be clearly articulated at the outset, and it is also crucial that the instrumentation is consistently reflected in the unit of analysis. More specifically, it is crucial that the person most knowledgeable about the construct of interest should be chosen (M. K. Malhotra & Grover, 1998). The main unit of analysis investigated in the present dissertation was the advertising team. The survey respondents assumed the role of key informants at the collective unit of analysis, which was an advertising team. The key informants were managers (e.g., art directors), who play a pivotal role in the development process of advertising creativity.

4.1.3. Sampling

The target population for the present dissertation was informants in advertising agencies. The sampling frame for the final survey consisted of informants drawn from an online panel of advertising agencies. I used Qualtrics Business-to-Business panel data, which are widely used by researchers. The B2B panel data are supplied by collaborating with the largest and most well-known panel companies in the world, thus providing access to

informants in firms within various industries, including advertising agencies (Qualtrics Panel Book). Moreover, I used Qualtrics because, due to time and budget limitations, it would have been challenging to collect data randomly from over 200 advertising agencies.

In order to ensure the validity of the data, I followed earlier research (John & Reve, 1982; Rindfleisch, Malter, Ganesan, & Moorman, 2008) and relied on the most knowledgeable key informants, who, by virtue of their positions, were best informed about the topic under investigation. The respondents were project managers responsible for managing the advertising projects and creative teams. In the present dissertation, survey respondents assumed the role of key informants at the collective unit of analysis, which is an advertising team. I used three criteria to identify and choose the appropriate sample.

First, respondents should be responsible for project teams, such as account managers and art directors. Second, respondents should answer the questions concerning the most recent major advertising campaign, regardless of its level of success, to ensure that respondents recall the advertising development project process, characteristics of the team members that were involved in the project, and its marketplace results. More specifically, respondents were asked to report on the most recent advertising projects launched within the last 6 months at the time the survey was administered. I restricted the recall period to 6 months or fewer to minimize problems associated with retrospective data collection (Miller, Cardinal, & Glick, 1997). Besides, limiting the selection of advertising projects to those that were at most 6 months old helped informants avoid selection and social desirability bias toward more successful advertising projects (Im & Workman Jr, 2004; Sethi et al., 2001). Finally, I minimized common method bias

concerns by offering anonymity and confidentiality to reduce socially desirable responses and by assuring key informants that there were no correct or incorrect answers to reduce informant apprehension (Podsakoff, MacKenzie, Lee, & Podsakoff, 2003).

4.1.4. Sampling size

Appropriateness of sample size should be established based on the data analysis that was conducted in the present dissertation. When performing the Structural Equation Modelling, Hair, Black, Babin, Anderson, and Tatham (1998) recommended that the optimal sample size should be between 100 and 200 for it to be considered appropriate and satisfactory. Other researchers recommend a minimum sample size of 200 for any Structural Equation Modelling (Weston & Gore Jr, 2006). In total, 760 surveys were sent out to the informants in advertising agencies. Since the number of key informants for the present dissertation (N = 224) satisfies the recommended minimum sample size, it is concluded that the sample size is considered adequate.

4.1.5. Questionnaire pretesting

In order to ensure that all questions were relevant and easy to understand and used clear language, I conducted a pre-test. The pre-test allows researchers to determine the effectiveness of their survey concerning the relevancy of the research question, the appropriateness of the language structure and length and flow of the survey, and the time allocated to complete the questionnaire (Krosnick, 2018).

In the preliminary investigation, I consulted a total of three informants, including my principal supervisor and two art director/copywriters from two different advertising agencies. I sent them a short description of the study's primary goal and research question

alongside a draft version of the survey. I specifically asked them to assess the quality of the survey questionnaire in terms of its wording, relevancy, and clarity. In addition, I asked them to give me feedback on the statements, such as whether they found the questions ambiguous or unclear and whether they had any suggestions to improve it. Although the questionnaire items were adapted from a thorough review of the prior research, it was important that the accuracy of the items be considered from the perspective of informants in the advertising industry.

The informants perceived several questionnaire items in the pre-test as not in the proper order, which led me to rearrange these questionnaire items according to their relevance. Also, I received feedback on a few items that were not clearly worded, including the instructions to the survey, which were not clear enough. For example, in the instructions to the survey, it was written: “To start, think of the most recent advertising campaign that has been launched.” In this regard, the art director commented that very often they have several big and small projects going on within the agency and, depending on the projects, team size varies from 2 to more than 10 people. In fact, to capture the differences in processes or dynamics across teams, it is important to ensure that the chosen sample includes various types of teams in terms of size.

Furthermore, the art director mentioned that for smaller campaigns that are produced routinely, the focus on creativity is not as high as it is for the major and radical advertising campaigns. Thus, he commented that it might be better and clearer if, instead, I worded it “To start, think of a recent major advertising campaign that has been launched.” This way, it would be more probable that, when answering the survey, the respondents would focus on those campaigns to which creativity was critical. In addition, there was a higher probability that the sample would include various types of teams in terms of size.

I incorporated the feedback that I received from the three informants and then sent out copies of the survey to 14 key informants in advertising agencies in order to examine the general patterns of the items, their relationships, and intercorrelations of the items. This step also allowed me to estimate the average time that it took to complete the survey (15 minutes). The procedure of data collection in the questionnaire pretest was conducted in a similar way to the main study, with me as the data collector.

The 14 key informants were not included in the main study. For the pre-test, electronic versions of the surveys were sent out via email to key informants who were responsible for managing advertising teams. In total, 26 surveys were emailed to the key informants, and in return, I received 14 responses. The average team size was 4.7, and the average length of projects was 2.6 months (see Table 4-1 for an overview of the pre-test respondents). In sum, based on the pre-test participants' answers and feedback, I made critical changes to the instructions, sentence structure, and the layout of the survey. This was done by incorporating the proposed additions, modifications, and deletions of items that were very similar in content to render the instructions and question items more precise and relevant. The feedback was subsequently used to guide the Main Study.

Table 4-1. An Overview of the Pre-Test Respondents

Title	Experience with agency	Experience with industry	Type of campaign
Account manager	10	11	Print
Advertising manager	3	6	Print/digital
Production manager	2	3	TV
Advertising manager	5	5	Print
Account manager	8	10	TV
Account manager	6	15	Digital
Production manager	5	5	Print
Account manager	3	5	Print
Production manager	2	3	Print
Associate creative director	7	13	Print
Account manager	5	10	Digital
Production manager	7	15	Print
Associate creative director	1	7	Print/TV
Production manager	1	1	Print

4.1.6. Common method variance bias (CMV) and causal inferences

Cross-sectional survey studies (i.e., surveys completed by a single respondent at a single point in time) are widely viewed as being prone to CMV bias and causal inferences (Rindfleisch et al., 2008). It is important to mention that, although collecting data from multiple respondents (e.g., project manager and team members) would have significantly reduced CMV bias (Rindfleisch et al., 2008), using multiple respondents in the present dissertation was not feasible. Collecting data from team members (as the second source) would have required at least two members of each team to report the measures alongside a project manager responsible for that team. Thus, collecting a satisfying amount of data would have necessitated a significant amount of time and a sizeable budget, not to mention access to a wide range of advertising agencies, which was not feasible for me to obtain due to time and budget limitations.

According to Rindfleisch et al. (2008), however, CMV bias is a consequence of the research process as a whole, including measurement procedures, the choice of respondents, and the survey context. According to MacKenzie, Podsakoff, and Podsakoff (2011) using a single-scale format (e.g., a 7-point Likert scale) and common scale anchors (e.g., “strongly agree” versus “strongly disagree”) increases the risk of CMV bias. Thus, following their suggestions, to reduce the risk of CMV bias, I used different formats (e.g., 7-point and 5-point Likert scales) and anchors (e.g., “strongly agree” versus “strongly disagree”, “extremely poor” versus “extremely excellent”) for predictors and outcomes (Rindfleisch et al., 2008).

Concerning the study context, research suggests that, because the constructs in social psychological research (e.g., personality, affective states) are more abstract than many constructs in marketing research (e.g., brand loyalty, market orientation), the percentage of CMV bias due to measurement is often lower in marketing studies than in psychology or sociology studies (Cote & Buckley, 1987; Rindfleisch et al., 2008). In the present dissertation, the risk of CMV bias was reduced by using constructs (e.g., team knowledge, information elaboration) that were more concrete and less representative of the attitudes of the respondents (Rindfleisch et al., 2008).

When the research question relates to the extent to which one or more marketing or management-related activities (e.g., membership change) explain various outcomes (e.g., advertising creativity), the explanation rests on the fundamental assumptions that outcomes have causes (Rindfleisch et al., 2008). As suggested by most scholars, temporal order (i.e., a cause must precede its effect) is a crucial marker of causality. Since cross-sectional surveys collect data at a single point in time, it is believed that cross-sectional surveys cannot capture temporal order, as it is not possible to assess the influence of a

predictor at a time after its causes (Rindfleisch et al., 2008). Therefore, some scholars suggest that the temporal order can be enhanced through longitudinal data collection.

In an empirical study, however, Rindfleisch et al. (2008) showed that, in fact, the collection of longitudinal data does not necessarily enhance temporal order. According to them, the time at which an event occurs often differs from the time at which it is recorded. For instance, surveys of new product development often examine projects that have been under development for several months or years. Indeed, in these situations, there may be a natural temporal order between a cause (e.g., acquired knowledge) and its effects (e.g., creativity) that can be captured by cross-sectional design (Moorman & Miner, 1997; Rindfleisch et al., 2008; Sethi et al., 2001). Further, Rindfleisch et al. (2008) explained that in such cases, a longitudinal examination might impede causal inferences by weakening temporal order and creating temporal erosion (i.e., causes that are temporally distant from their effects are more difficult to establish than those that are proximate). For example, related to the present dissertation, the effect of team membership change on creativity is more likely to be realized if the membership change is recent and ongoing. On the contrary, some causal relationships might be less contagious and might, thus, appear only after an extended period, such as the adoption of radical innovations (Chandy & Tellis, 1998). Therefore, the establishment of appropriate temporal boundaries is highly dependent on theory and context (Rindfleisch et al., 2008).

In sum, following Rindfleisch et al. (2008), to establish temporal order in a cross-sectional study, two conditions need to be satisfied by the survey: (a) there must be evidence that the cause occurred before the event, and (b) any latent period between the start of the cause and the illustration of the effect must have passed (i.e., the start date). Concerning the present dissertation, the first condition (i.e., any variable hypothesized,

as a cause of another variable, must precede this variable in time) was met by the survey. When the survey was administrated, key informants reported how long the members of the team had known each other, the amount of time each pair on a team had worked together, the amount of knowledge they had, and the degree of information elaboration with respect to a specific advertising project (outcome). This suggests that the measurement of these predictors at the time of advertisement development reflects team processes and interactions that are more likely to have occurred before the creativity of the advertising project, assessed at the time of initial survey administration. The second condition also seemed to be satisfied by the time of survey administration. In fact, at the time the survey was commenced, the advertising project outcomes had already been launched (i.e., I asked key informants to report the measures for the most recent major advertising campaign that was launched), which reflects the temporal gap between the cause (e.g., membership change) and the effect (e.g., creativity of the advertisement). Indeed, in a similar survey study conducted by Hirst (2009), the effect of membership change on team-related processes and performance was captured after the membership change occurred, providing further evidence that the temporal order was established in the present dissertation.

4.1.7. Statistical power

A greater statistical power indicates that there is a higher probability of finding a statistical relationship among the study variables (Malhotra & Grover, 1998). Given that the most essential factor in establishing adequate statistical power for a test is sample size (Malhotra & Grover, 1998) and a minimum sample of 200 is recommended to have satisfactory statistical power for Structural Equation Modeling analysis (Weston & Gore Jr, 2006), a sample of 224 obtained for the present dissertation provides plausible statistical power for Structural Equation Modelling analysis.

4.1.8. Instrumentation

When establishing the appropriateness and usefulness of measurement instruments, two crucial characteristics of the measurement must be considered: reliability and validity. While reliability pertains to the consistency of the instrument in measuring what it is intended to measure, validity pertains to the extent to which an instrument measures what it is supposed to measure. Thus, deficiencies in either instrument reliability or validity can contaminate the findings from an empirical study (Burns, 2000).

Because validating the measures of constructs is critical to building cumulative knowledge in the behavioral sciences, it was critical to follow a systematic procedure in the scale development and validation process. Thus, adopting the scale development procedures by MacKenzie et al. (2011), in the following part, I discuss the construct measurement and validation procedures that I used in my dissertation. MacKenzie et al.'s (2011) scale development procedure is a comprehensive manual that was developed based on significant prior studies on measurement development and validation (e.g., Churchill, 1979; Hinkin, 1998).

As a starting point, I performed a systematic literature review to examine how the key construct has been used in past research or by a practitioner (MacKenzie et al., 2011). The main goal of reviewing literature was to identify previous (theoretical and empirical) research on the focal construct and uses of the terms closely related to the constructs. Moreover, in order to identify the key aspects of the constructs' domains, I also conducted preliminary interviews with practitioners in advertising agencies. I then defined the primary constructs of the study. When defining a construct, it is important to use language that is clear and not subject to multiple interpretations and to describe the construct positively in terms of what it is (MacKenzie et al., 2011). When available, existing

measures were adapted or modified; otherwise, new items were generated to capture the constructs of interest. The item generation process represents the creation of items to assess the construct under examination (Hinkin, 1998).

After developing a thorough understanding of the theoretical foundation for the potential measure and gaining insights from interviews with experts in the field (in this case advertising agencies), I used the deductive approach to create the items. For example, information elaboration is defined as the exchange of information and perspectives, individual-level processing of the information and perspectives, the process of feeding back the results of this individual-level processing into the group, and integration of its implications (Van Knippenberg et al., 2004). Thus, the items should be worded in such a way that they consistently describe a behavioral process that is carried out by individual members of a team. The advantage of the deductive approach to scale development is that, if properly conducted, it will help to ensure content validity in the final scales (Hinkin, 1998).

One consideration, regarding the items, that I had to take into account at this stage of the scale development process was to develop short and straightforward statements (MacKenzie et al., 2011) and use a language that is familiar to target respondents (English language in this case). It was also important not to develop items that mix two different behavioral responses at the same time, such as “The performance of team members in integrating and sharing their ideas was”. Such items represent two different behavioral activities or processes and can confuse the respondents. Besides, it was critical not to develop items that are very similar in terms of content, as they would generate little variance. To minimize response biases caused by boredom or fatigue (Schriesheim, Powers, Scandura, Gardiner, & Lankau, 1993), I had to ensure that the measure (the

number of items) was kept short. Satisfactory internal consistency reliabilities can be obtained with as few as three items (Hinkin, 1998).

After generating the items, it is important to assess the content validity of the items (MacKenzie et al., 2011). Before presenting the items to a sample representative of the actual population of interest, which included key informants in advertising agencies, I evaluated the content validity of the developed items by presenting the items to 14 key informants in the same setting (these informants were not included in the main study). Moreover, pre-testing the items with a sample of key informants allowed me to decide on retaining the items that represented a reasonable measure of the construct under examination, minimizing the need for further scale modification.

4.2. Survey Instrument and Study Measures

This section presents the features of the questionnaire and the study measures and elaborates on how they were operationalized into the scaled items. More importantly, this section is allocated to justify the design of a survey instrument that was developed in order to meet the primary goal of the present dissertation, which is examining the research questions and the five research hypotheses as proposed earlier in Chapter 3.

4.2.1. Questionnaire design

The final questionnaire was carefully designed with respect to the simplicity of the layout and the order of questions. For instance, concerning the layout, I ensured that the introduction was brief and explained the topic under investigation clearly and what the respondents should do. With respect to question order, the questionnaire started with asking straightforward questions, grouping the questions into sections, and making sure that the wording of questions was consistent throughout the questionnaire (Saunders &

Lewis, 2012). Moreover, double negative statements were avoided, and the questions were designed to be self-explanatory so that respondents could complete them by themselves. The final questionnaire is represented in Appendix A. In Appendix A, I reported to entire survey that I conducted, however, it is important to note that I did not use all the items in my empirical examination.

4.2.2. Questionnaires scaling

I used 7-point and 5-point Likert-type scales because using different scales has been shown to be critical for reducing the common method bias in cross-sectional studies (Rindfleisch et al., 2008).

4.2.3. Questionnaire structure

The paramount purpose of this questionnaire was to collect information about the constructs of team membership change, market knowledge, information elaboration, and advertising creativity. The questionnaire encompassed 15 pages, including a descriptive front cover and the detailed objectives and procedures of this study. To ensure voluntary participation and the anonymity of the respondents, the questionnaire did not include questions concerning demographics. The questionnaire was divided into 10 parts, and in order to ensure that the respondents could easily comprehend the questionnaire, each part was presented in a logical order and separated from others using important headings.

4.2.4. Questionnaire section

The front cover of the questionnaire includes the title of the study and a brief description of the advertising development process and the purpose of the study. Also, this section entails a short instruction explaining how respondents should proceed. The second part

entails information about the type of position of the the respondent (e.g., art director, project manager) and advertising projects (e.g., its launch time, number of used media). The third part includes the overall assessment of the advertising campaign. The fourth part contains questions related to the interaction with clients. The fifth part contains questions pertaining to project clarity. The sixth part includes questions that ask the respondent to provide the initials of the core creative members who were involved in the project. The seventh part contains questions capturing constructs of the study, including team membership change, market knowledge, and information elaboration. The eighth part concerns the working time of each dyad on a team and includes a question that requires the respondents to indicate the length of time (in the month) that each dyad has worked together for the client. The ninth part entails four questions that capture the construct of advertising creativity (four items). The last part ends with questions concerning the working experience of the informants in the current advertising agency, in the advertising industry in general and the number of employees in the agency.

4.2.5. Measurement of variables

I adapted measures from previous studies when available or created them specifically for this study. In order to obtain the required data regarding the constructs under study, all the questions were closed-ended.

Team membership change. Prior work on team membership change has measured team membership change in two ways. Laboratory studies (e.g., Ziller et al., 1962; Choi & L. Thompson, 2005) have manipulated team membership change by keeping the membership of teams in one condition constant and making the membership of teams fluid in another condition. Field studies, on the other hand, have captured team membership change by the number of times team members left and were replaced (e.g.,

Hirst, 2009). In the present dissertation, taking a similar approach as Slotegraaf and Atuahene-Gima (2011) to measure membership change, I adapted a four-item measure (Bharadwaj, 2012) to capture team membership change. More specifically, on a 7-point Likert-type scale (1 = strongly disagree, 7 = strongly agree), key informants were asked to indicate their agreement with the extent to which the members of the team have worked together on other projects, have a shared history in this agency, have worked together long enough to know each other very well, and were like strangers when they started working on this campaign.

Past research took a similar approach to capture membership change (Akgün & Lynn, 2002; Slotegraaf & Atuahene-Gima, 2011). For instance, membership during a single project was captured by assessing the extent to which the informant agreed with statements pertaining to whether different core members of the project teams stayed for the duration of the project (e.g., “*team members who were on the team remained on it from pre-prototype through launch.*”). It is important to note past research investigated the effect of membership change during a single project, in the present dissertation, however, the measure of team membership change reflects the ongoing relationship between team members across different clients. In advertising agencies, often a creative team works for more than one client.

As depicted in Table 4-2, the first three items were reverse coded. I reverse scored these three items to alert respondents in completing the survey and reduce response bias. In sum, because team membership change was the primary independent variable in the present study, it was critical to ensure that response bias was reduced by using reverse scored items (Spector, 1992). The higher the score on the items, the higher the possibility

that the mix of team members' histories of working together is altered due to membership change (Mathieu et al., 2014). The four items are listed in Table 4-2.

Table 4-2. Operationalization of Team Membership Change

No.	Items
TMC1	The core team members who worked on this campaign have worked together long enough to know each other well.
TMC2	The core team members who worked on this campaign have worked together on other projects.
TMC3	The core team members who worked on this campaign have a shared history in this agency.
TMC4	The core team members were like strangers when they started working on this campaign.

Note: TMC = Team Membership Change

Source: Bharadwaj (2012)

Information elaboration. Very few field studies measure what Van Knippenberg et al. (2004) call information elaboration. I measured information elaboration with a four-item scale that was adapted from empirical studies that used similar items to capture information elaboration (Hoever et al., 2012; Kearney et al., 2009). To adapt the items, I was careful to keep the key concepts pertaining to the process of information elaboration (e.g., sharing idea or knowledge) based on the extant literature as well as to adapt the items to a core creative advertising team sample based on interviews (see Chapter 2 for an elaborated discussion on creative advertising teams and the interviews). As revealed in interviews, interactive and reflective processes such as discussion and sharing ideas are central to the development process of creative advertising. For example, regarding the first item of information elaboration (IF1, Table 4-3), I modified the item “the members of this team complement each other by openly sharing their knowledge” to “as compared with other core creative teams, the contribution of team members in sharing ideas in this team was...” Thus, I kept the key concept of idea sharing by team members that was captured by Kearney et al. (2009) while adapting the item to core creative advertising teams. In sum, on a 5-point scale (1 = extremely poor, 5 = excellent), key informants were

asked to indicate the performance of the members of the core creative team, compared to other core creative teams, in discussing ideas, sharing ideas, integrating ideas, and giving feedback to each other. The higher the score on this measure, the higher the information elaboration in a team. The four items are listed in Table 4-3.

Table 4-3. Operationalization of Information Elaboration

No.	Items
IF1	As compared with other core creative teams, the contribution of all the team members in sharing ideas in this team was:
IE2	As compared with other core creative teams, the performance of team members in integrating their ideas was:
IE3	As compared with other core creative teams, the performance of this team in discussing all aspects of the campaign, such as the client needs, was:
IE4	As compared with other core creative teams, the performance of this team in giving feedback to each other was:

Note: IE = Information Elaboration

Source: Hoever et al. (2012), Kearney et al. (2009)

Team Market knowledge. According to Cooke et al. (2000), measures of task-relevant knowledge should be guided by the subject domain and purpose of a measurement. In this instance, I am interested in team members' collective knowledge about the client's market and how it might be related to advertising creativity. As such, market knowledge is defined as the collection of task-related knowledge (Andrews & Smith, 1996; Sung & Choi, 2012). Based on the interviews (see Chapter 2), I identified four areas of knowledge that reflect the core creative team's task area, including knowledge of brand, client's competitors, marketing strategy, and product category. I adapted four items from Sung and Choi (2012). To adapt the items, I followed the similar process as described in information elaboration section. More importantly, I adapted the items to the creative advertising team sample and included the identified core team's task area. For example, Sung and Choi (2012), examined creativity of teams in insurance

industry. Thus, the developed items in their study had to reflect a team's task knowledge in insurance setting and included areas such as knowledge regarding the insurance products and customer management. Thus, for instance, concerning the first item of team market knowledge (TMK1, Table 4-4), I modified the item "the team member has adequate knowledge of insurance products and other financial services" to "at the start of this advertising campaign, how was the core team member's knowledge? The team's knowledge of the brand." This way, I ensured that the adapted items reflect a core team's task knowledge in an advertising setting.

In sum, as depicted in Table 4-4, the four items assessed the level of team members' task-related knowledge during the process of developing the advertising campaign. On a 5-point scale (1 = extremely poor, 5 = excellent), key informants were asked to rate the knowledge level of the core creative team at the start of the advertising campaign with respect to several client-related items, including marketing strategy, brand, competitors, and product category. Collectively, these items provide a good index of how well team members knew the subject matter. Thus, the average of team member knowledge represents the existing available knowledge of the team. The higher the score on these items, the higher the market knowledge in a team. The four items are listed in Table 4-4.

Table 4-4. Operationalization of Team Market Knowledge

No.	Items
	<i>At the start of this advertising campaign, how was the core team member's knowledge?</i>
TMK1	The team's knowledge of the brand
TMK2	The team's knowledge of the client's competitors
TMK3	The team's knowledge of the client's marketing strategy
TMK4	The team's knowledge of product category

Note: TMK = Team Market Knowledge
Source: Sung and Choi (2012)

Advertising creativity. I measured advertising creativity with four items that were adapted from Yang and Smith (2009). On a 7-point scale (1 = strongly disagree, 7 = strongly agree), key informants were asked to indicate their agreement with the extent to which the advertising created a sense of surprise, broke away from stereotypical thinking, was perceived as relevant, and elicited positive emotions. The first two items capture the novelty dimensions of advertising creativity, and the last two items capture the usefulness dimensions of advertising creativity. The higher the score on these items, the higher the advertising creativity. The four items are listed in Table 4-5.

Table 4-5. Operationalization of Advertising Creativity

No.	Items
AC1	This advertising campaign breaks away from stereotypical thinking.
AC2	This advertising campaign creates a sense of surprise.
AC3	This advertising campaign is perceived as relevant by the customer.
AC4	This advertising campaign elicits positive emotions.

Note: AC = Advertising Creativity
Source: Yang and Smith (2009)

Control variables. I controlled for several variables that could possibly affect the key constructs in my model. First, team size was controlled because larger teams tend to have more cognitive resources to reach a higher level of team performance (Hu & Liden, 2015) and, at the same time, larger teams can have the potential for communication problems that impair creativity (Leenders, Van Engelen, & Kratzer, 2003). More specifically, I controlled for the effect of team size on information elaboration and market knowledge. Second, the size of the firm was included as a control variable to control for the impact of a firm's resources on advertising creativity (Chandy & Tellis, 2000). To reduce "heteroscedasticity" (Kerlinger, 1973), I defined firm size as the natural logarithm of the number of employees. Third, I controlled for the duration of the project, as it can influence the opportunities to engage in a higher level of information elaboration. I measured

project duration as the length of time (in weeks) it took to complete an advertising campaign project. The average project duration was 8 weeks or 2 months. Fourth, I included the number of media used as a control variable that might affect advertising creativity. Nearly 120 advertising campaigns were launched less than 6 months, 65 advertising campaigns were launched more than 6 months and less than 1 year, and the rest were launched more than 1 year before the study's commencement. This variation may affect how accurately respondents remembered the information related to the key study variables and, thus, bias the results. Therefore, to take into account any possible effect engendered by such variation in time launch, I also controlled for the project time launch of the advertising projects.

4.2.6. Data collection procedure and sample characteristics

In October 2017, the electronic versions of the final survey, which was created using Qualtrics software program, which is frequently used in market research, were sent to key informants in advertising agencies. The data collection involved two phases. In the first phase, I collected 143 data from informants in advertising agencies across US. However, due to the complexity of the model and the insufficient sample size required for conducting SEM (minimum 200), I collected 100 more responses (second phase of data collection) from informants in advertising agencies in US. The second phase of data collection was performed shortly after the first phase.

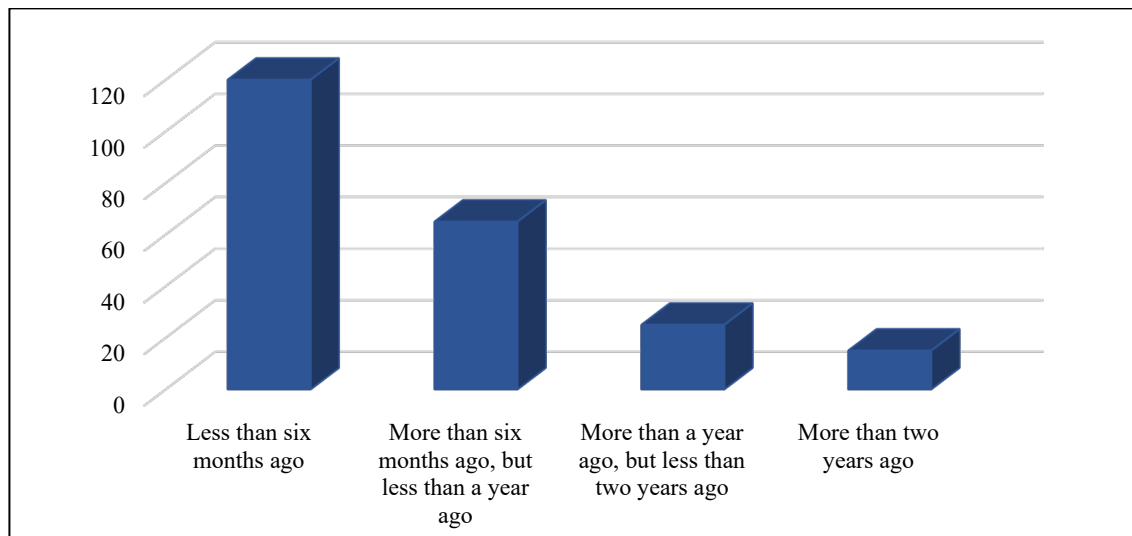
In total, the electronic versions of the survey was sent to 760 (420 in the first phase and 340 in the second phase) informants in advertising agencies. The survey was approximately 15 to 20 minutes in length. In the first phase of data collection, I received 143 questionnaires for 34% response rate. In the second phase, I received 100 questionnaires for 30% response rate. However, after examining the received

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questionnaires (first and second phases combined) 19 respondents who did not complete the survey were removed from the dataset and further analysis. The data collection was finalized by the end of 2017. The final sample included 224 respondents in the advertising industry, with an average of 8.8 years' (SD = 5.46) working experience in the advertising industry and an average of 6.4 years' (SD = 4.86) working experience in the current advertising agency. The informants comprised advertising communication managers (71%), art directors (19%), and account managers/executives (10%).

In the final sample, it was confirmed that selection bias was not serious, and the overall measure of advertising project success in meeting clients' needs had enough variance to be estimated (mean of overall advertising project success on a 10-point scale = 6.64, standard deviation = 1.52). One sample t-test showed that the average value ($M = 6.64$) for the advertising success was significantly above the midpoint on the 10-point scale, $t(223) = 16.90, p < .0001$. In addition to limiting the recall period to the most recent campaign (see Figure 4-1), I asked respondents to mention the main objective of the campaigns (e.g., building a strong brand) and the medium (e.g., print) that was used in that specific advertising campaign (see Figure 4-2 and Figure 4-3 for the distribution charts of advertising campaigns based on the objectives and used media). This was done to ensure further that informants were able to correctly remember the advertising campaign project and answer the survey questions concerning that specific advertising campaign.

Figure 4-1. The Distribution of the Advertising Campaigns based on the Time Launch



Not surprisingly, online (84%), print advertising (47%), and TV (45%) represented the media most frequently used (the rest were composed of direct marketing 37.9%, cellphone and mobile 30.4%, radio 27.7%, outdoor 24.6%, and other 7.1%). Concerning the primary objectives of the advertising campaigns, building a strong brand image (67%), accelerating growth and market share (54.5%), and influencing buying decision (38%) represented, respectively, the highest shares (the rest were composed of enhance product and service value 31%, educate consumers 28%, reminder 8%, retrieve lost sales 7%, and other 1.8%).

Figure 4-2. The Distribution of the Advertising Campaigns based on the Objectives

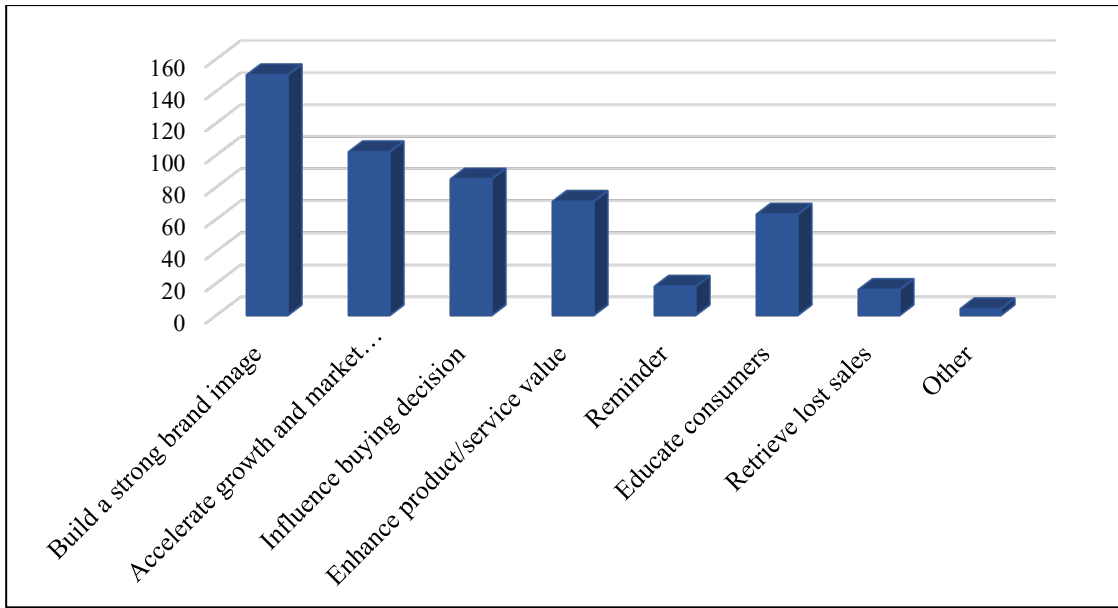
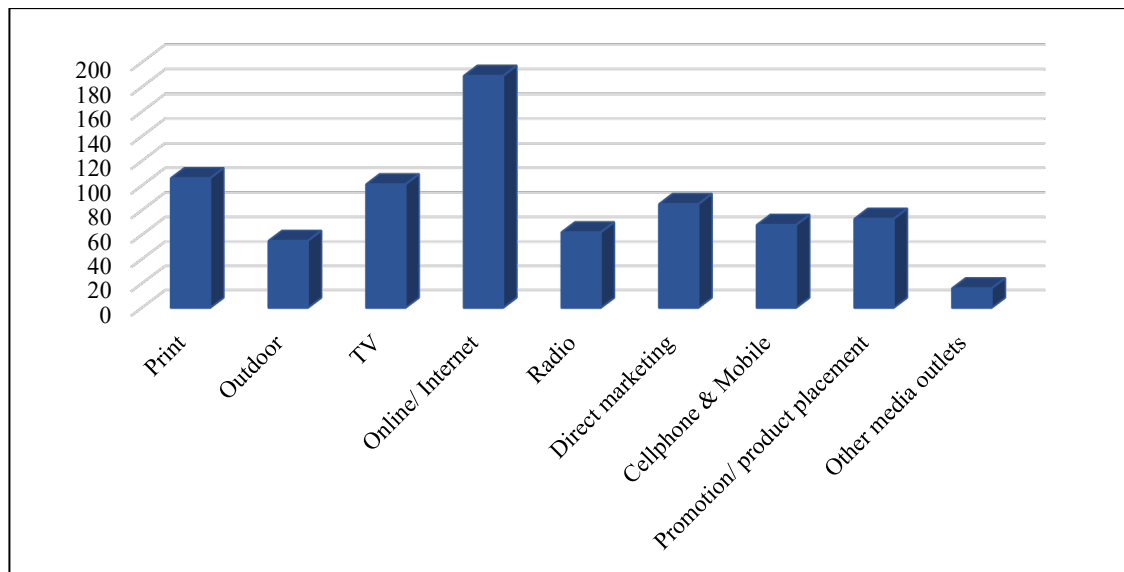


Figure 4-3. The Distribution of the Advertising Campaigns based on the used Media



4.3. Method of Statistical Analysis

The data collected from the advertising agencies in the US, through the cross-sectional survey, is analyzed in Chapter 5 to test the construct measures and to test the hypotheses put forth in the conceptual model. I used Structural Equation Modeling through the LISREL 8.53 computer software (Jöreskog, Olsson, & Wallentin, 2016) to assess the quality of the measurement model by statistically testing the significance of the overall model fit and item loadings on factors. The principal goal of this step is to confirm that the strong prior opinion regarding the structure of the measurement model is consistent with the patterns in the data (Hair et al., 1998). Applying Structural Equation Modeling seemed to be a proper statistical technique, as the proposed model in the present dissertation is composed of causal paths or relations among the constructs (McDonald & Ho, 2002). Moreover, by using confirmatory factor analysis (CFA) based on maximum likelihood, it is possible to obtain the goodness-of-fit tests for the models (Albright & Park, 2009). Using confirmatory factor analysis also allows for assessing whether different constructs (e.g., team knowledge and information elaboration in the present dissertation) are, in fact, different from one another (discriminant validity). The process

of scale evaluation, including evaluating the goodness-of-fit of the measurement model, assessing the validity and reliability of the set of indicators at the construct level, is discussed in detail in Chapter 5. The measurement of scale reliability and validity of the constructs and the descriptive statistics of the sample are reported in Chapter 5.

Measurement model in the Structural Equation Modeling is used for the confirmatory factor analysis using LISREL, followed by specification and estimation of the model (Jöreskog et al., 2016). This technique has been used in similar studies that examined the effect of membership change on teams' innovative outcomes (e.g., Slotegraaf & Atuahene-Gima, 2011). LISREL estimates a series of causal relationships and shows parameter estimates as well as path links among the variables in the conceptual models. Moreover, it estimates multiple regression equations simultaneously via specifying the structural model, which allows for modeling with latent variables through modeling the measurement errors that may be associated with observed indicators. In sum, despite its possible limitations, Structural Equation Modeling is used as a technique for testing the proposed model in Chapter 5.

4.3.1. Study Variables

Table 4-6 illustrates the variables used for this dissertation.

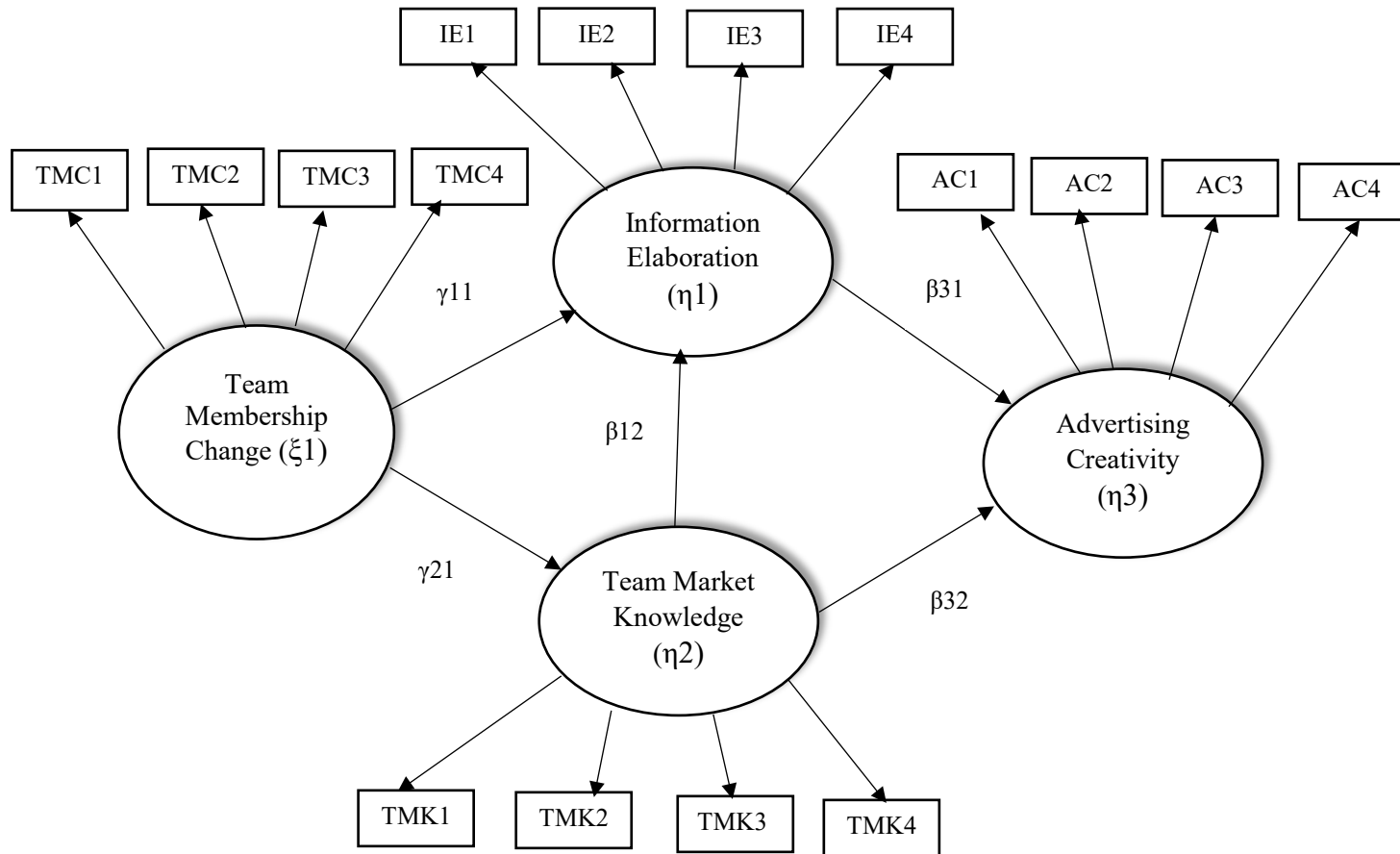
Table 4-6. List of study variables

Variable	No. of items/type
Independent variables	
Team Membership Change	4 items/latent
Dependent variables	
Advertising Creativity	4 items/latent
Team Market Knowledge	4 items/latent
Information Elaboration	4 items/latent
Control variables	
Team size	Observed
Firm size	Observed
Number of media used	Observed

4.3.2. Proposed Measurement Model

The measurement model was incorporated into the full structural model, shown in Figure 4-5. The observed indicators for the exogenous latent variables (ξ 's) are denoted to x 's, while those for the endogenous latent variables (η 's) are labeled with y 's.

Figure 4-4. Proposed Measurement Model



5. ANALYSIS AND FINDINGS

In the previous chapters, the theoretical framework and the literature used for its development alongside hypotheses to be tested, research design, and the methodology adopted for testing the proposed hypotheses have been outlined. The current chapter reports the results of the quantitative data analysis procedures summarized in Chapter 4 and contains the following sections: 1) data screening, 2) descriptive analysis of the constructs, 3) reliability and validity test, and 4) structural equation modeling analysis.

5.1. Descriptive Statistics and Data Examination

The complete dataset is composed of 224 key informants in advertising agencies. Prior to statistical analysis, the data were examined to detect the missing data, common method variance bias, and multicollinearity. In addition, this section reports the descriptive statistics for all measures used in the present study.

5.1.1. Data screening

The outcome of the survey for every item was extracted from the survey program into SPSS software for data cleaning and further analysis. Data screening was carried out using frequency distributions, histograms, and box plots to visually evaluate missing values or input errors and out-of-range data (Creswell, 2005). Because no input errors were observed, the data were imported into LISREL version 8.80 for preliminary analysis of measurement model quality. Following Byrne (2009), none of the cases was dropped, as there was no outlier based on the non-existence of substantial gaps in the Mahalanobis D2 distances. For a case to be considered an outlier, the Mahalanobis distance (MD) probability of the case should be below .001. Analysis of the independent variables

(membership change, market knowledge, and information elaboration), however, showed that the smallest MD probability value was .01, which is higher than .001.

5.1.2. Common method variance test

Common method variance (CMV) bias exists when some of the differential covariance among constructs is due to the measurement approach rather than the substantive latent factor (Podsakoff, MacKenzie, & Podsakoff, 2012). Rater characteristics and item characteristics are suggested as two common sources of CMV bias. Bias in rater characteristics can result from the same respondent providing ratings of the predictor and criterion variables. For instance, raters may be influenced by a variety of dispositional tendencies in their responding, including social desirability responding. Bias in item characteristics may result when item content is similar in terms of the options made available to the raters to provide scores for each item, either in terms of scale format (e.g., Likert-type) or the number (e.g., 5,7,9) and content of scale anchors (e.g., *strongly agree* or *agree*) (Podsakoff et al., 2012).

In the present study, both dependent and independent variables are measured from the same respondents. Thus, there is a high probability that the problem of common method variance (CMV) bias is present, that is, a single latent variable accounts for the majority of the manifest variables' variance (Podsakoff et al., 2012). It is suggested, however, that common method variance bias can be controlled through both procedural and statistical remedies (Podsakoff et al., 2012).

I introduced two procedural remedies concerning rater and item characteristics to reduce method bias by protecting respondent anonymity and using different scales

(Podsakoff et al., 2012; Rindfleisch et al., 2008). Notably, I provided survey respondents with written assurance that the survey would be anonymous and that the purpose of the survey was to help advertising agencies improve their teams' performance. In addition, I used different scales (e.g., 5-point and 7-point) and different anchors (e.g., disagree-agree, poor-excellent).

Regarding statistical remedies, Podsakoff et al. (2012) suggest two statistical remedy types: a priori and a post hoc remedies. A highly recommended a priori statistical remedy is using an ideal marker variable. According to Podsakoff et al. (2012), a marker variable serves as an indirect proxy for method biases in general. The marker variable should be measured from survey participants and included in the analysis. The measures (marker variable) should reflect an underlying construct that has no conceptual relationship with the key study variables. In the present study, however, I could not use extra measures as a marker variable, as I was concerned about the rater fatigue, which is a source of CMV bias. The rater fatigue can result when the length of a survey is long, and it can accordingly bias the raters' responses (Podsakoff et al., 2012). Instead, I conducted a post hoc analysis of CMV bias using Harman one-factor test. The results showed that a single factor contributed 36.36 % (< .50%) of the total variance, indicating the non-existence of the sole dominant factor and, thus, no threat of CMV bias in the dataset. Table 5-1 illustrates the output of the Harman one-factor test.

Table 5-1. Output of the Harman Single Factor Test

Factor	Total	% of Variance	Cumulative %
1	7.383	36.366	36.366
2	3.801	18.722	55.088
3	1.824	8.986	64.074
4	1.498	7.379	71.453
5	1.060	5.223	76.676
6	.830	4.089	80.765
7	.696	3.428	84.193
8	.606	2.983	87.176
9	.558	2.747	89.923
10	.406	1.998	91.921
11	.358	1.765	93.686
12	.341	1.680	95.366
13	.301	1.485	96.851
14	.242	1.194	98.045
15	.218	1.073	99.118
16	.179	.882	100.000

Nevertheless, it is important to note that the Harman one-factor test is criticized for having insufficient sensitivity to detect a moderate to small level of common method bias (Malhotra, Kim, & Patil, 2006; Podsakoff et al., 2012). Additional analysis showed that CMV bias is less likely. Particularly, the confirmatory factor analysis showed that the goodness-of-fit for the measurement model in which all the variables loaded on a single factor was significantly lower than the fit for a model wherein every item loaded on its corresponding latent variable (see Table 5-6).

5.1.3.Descriptive Analysis of the Constructs

The means, standard deviations, minimum and maximum scores of key study constructs, and the control variables are listed in Table 5-2. The results showed that there is

variability in the measures of the primary constructs, as reflected by the means and standard deviations presented in Table 5-2. Besides, the results showed that the mean score for advertising creativity is the highest among the constructs. One sample t-test showed that the average value ($M = 5.62$, $SD = .98$) for the advertising creativity was significantly above the midpoint on the 7- point scale, ($t(223) = 24.59$, $p < .0001$), which suggests that the examined advertising projects in the present dissertation were, on average, high in creativity.

Next, the correlations and reliabilities of all the variables are shown in Table 5-3. The signs of the bivariate correlations appear to be consistent with most of the hypothesized relationships. The reliabilities of advertising creativity, market knowledge, and information elaboration indicated a satisfactory level of reliability, as they were higher than .80, which is above the .70 recommended threshold as indicated by Kline (2015). Although the reliability of perceived team membership change ($\alpha = .68$) was below the .70 recommended threshold, however, lower values are deemed acceptable in the literature, depending on the theoretical rationale, and a general acceptance rule is that Cronbach alpha of 0.6-0.7 indicates an acceptable level of reliability (Hulin, Netemeyer, & Cudeck, 2001; J. C. Nunnally & Bernstein, 1994). Because time launch and project duration were not significantly correlated to any of the main study variables, I excluded them from analysis and, thus, they are not discussed further.

Table 5-2. Descriptive Statistics of the Constructs

Constructs	Mean	Standard Deviation	Minimum	Maximum
Independent Variable				
Team Membership Change	2.48	1.03	1.00	6.00
Team Market Knowledge	4.06	.70	2.00	5.00
Information Elaboration	4.04	.71	2.25	5.00
Dependent Variable				
Advertising Creativity	5.62	.98	2.75	7.00
Control Variable				
Team Size	4.38	1.06	2.00	5.00
Firm Size	3.96	1.49	.69	8.41
No. of Media Used	3.31	1.88	1.00	9.00
Project Duration	2.00	.83	1.00	4.00
Project Time Launch	1.71	.91	1.00	4.00

Table 5-3. Correlations and Alpha Reliabilities

Variable	1	2	3	4	5	6	7	8	
1. Team Membership Change	.68								
2. Team Market Knowledge (1-5 scale)	-.37**	.83							
3. Information Elaboration (1-5 scale)	-.31**	.62**	.87						
4. Advertising Creativity (1-7 scale)	-.35**	.55**	.65**	.80					
5. Team Size	-.004	.06	.14*	.13†	N.A.				
6. Firm Size	-.026	.16*	.10	.13†	.06	N.A.			
7. Number of Campaign's Media Used	-.13	.18**	.27**	.22**	-.07	.18*	N.A.		
8. Project Duration (1=4 weeks, 4= 13 weeks or more)	.19*	.01	.07	.12†	.05*	.18**	.19**	N.A.	
9. Project Time Launch (1= less than 6 months ago, 4= more than 2 years ago)	.14*	-.02	-.04	.00	-.04	-.03	-.05	-.01	N.A.

Note: N = 224, * p<.05, ** p<.01, † p<.10

Diagonal (bold) elements represent the Cronbach Alphas. Note that Cronbach Alpha is not applicable for single-item measures (i.e., all the control variables, such as team size and firm size). N.A. = not applicable.

5.1.4. The assumptions of multivariate analysis

Because structural equation modeling is sensitive to the distributional characteristics of the data, particularly the departure from multivariate normality or a strong kurtosis or skewness in the data (Hair et al., 1998), prior to the analysis, I conducted a normality test by examining skewness or kurtosis. According to Kline (2015), an absolute value of standardized skewness greater than 3 could be considered highly skewed, while absolute values of standardized kurtosis greater than 8 could be considered problematic. As illustrated in Table 5-4, it can be summarized that the normality test is satisfactory. In addition, I checked multi-collinearity by computing the Variance Inflation Factor (VIF) score for the variables in each regression model. All VIF scores were below 3 and ranged between 1.27-2.09, indicating that multicollinearity was not an issue (Hair et al., 1998).

Table 5-4. Skewness and Kurtosis of the Constructs

Constructs	Skewness	Kurtosis
Independent Variable		
Team Membership Change	.784	.114
Team Market Knowledge	-.55	-.213
Information Elaboration	-.371	-.817
Dependent Variable		
Advertising Creativity	-.56	-.22

5.2. Measurement Model

The purpose of measurement modeling is to connect the exogenous and endogenous variables to their respective indicators via confirmatory factor analysis.

5.2.1. Reliability and Validity Test

In order to ensure the construct validity in the present study, the measurement constructs were verified using confirmatory factor analysis to examine whether the indicators loaded on the chosen latent variables.

5.2.2. Confirmatory factor analysis

The confirmatory factor model identifies the relationship between the observed variables and the key constructs, with factors allowed to inter-correlate freely (Anderson & Gerbing, 1988). In the present study, the confirmatory measurement model was employed to examine convergent validity and construct validity. As such, the measurement model was performed on both independent and dependent variables to assess how well the observed variables are linked to a set of latent variables. The goodness-of-fit indices that examine the measurement model include the chi-square (χ^2) test, the Goodness of Fit Index (GFI), the comparative fit index (CFI), and the RMSEA or Root Mean Square Error of Approximation (Kenny, 2015).

The chi-square (χ^2) is a likelihood ratio test comparing the hypothesized model to a fully saturated model. It assesses overall fit and the discrepancy between the sample and fitted covariance metrics. It is suggested that, to have a good fit, the recommended cut-off for p-value is greater than .05 (Schreiber, Nora, Stage, Barlow, & King, 2006). GFI estimates the goodness-of-fit of a model against a non-fit of the data, and it ranges from 0 (representing a poor fit) to 1 (representing a perfect fit). The higher the index, the better the goodness-of-fit of the model. A good-fit requires a minimum value of 0.90 (Hair et al., 1998; Schreiber et al., 2006). CFI compares the estimated model and a null model, and the index ranges from 0 (representing a poor fit) to 1 (representing a perfect fit). The

higher the index, the better the goodness-of-fit of the model. There is a general consensus that, to achieve a good fit, the minimum value of CFI is required to be 0.90. RMSEA refers to the goodness-of-fit of the model with respect to the number of estimations required to obtain an adequate level of fit (Hair et al., 1998). Smaller values of RMSEA imply a better fit. According to Schreiber et al. (2006), values lower than .08 indicate an acceptable fit, values ranging from .08-.10 indicate a mediocre fit, and any value higher than .10 represents a poor fit.

Confirmatory factor analysis was performed on perceived team membership change, market knowledge, information elaboration, and advertising creativity. The results revealed that all indicators exhibited significant ($p < .01$) relationships with their intended latent variable. All the fit indices ($\chi^2 (101, N = 224) = 171.81$; CFI = .98 ; GFI = .91; RMSEA = .056) met the suggested threshold value of a good fit (Kenny, 2015). Thus, these results indicate that the measurement properties fit reasonably well, and there is adequate covariance among the latent variables to warrant examining the structural model. I did not conduct post hoc modifications because of the good fit of the data to the model. Table 5-5 illustrates the standardized solutions of the measurement model. Nested model comparisons (Kline, 2015) demonstrated that the four-factor model was superior to alternative models (see Table 5-6).

Table 5-5. Measurement Results of the Latent Constructs

Construct	Description	Standardized Loading
Advertising Creativity AVE= .69 CR= .81	<i>Please indicate your agreement or disagreement with the following statements</i>	
	This advertising campaign breaks away from stereotypical thinking	.59**
	This advertising campaign creates a sense of surprise	.69**
	This advertising campaign is perceived as relevant by the customer	.81**
Team Membership Change AVE= .59 CR= .74	<i>The core team members who worked on this campaign:</i>	
	Have worked together long enough to know each other well (R).	.82**
	Have worked together on other projects (R).	.64**
	Have a shared history in this agency (R).	.78**
Team Market Knowledge AVE= .73 CR= .83	<i>At the start of this advertising campaign, how was the core team members' knowledge?</i>	
	• The team's knowledge of the brand	.74**
	• The team's knowledge of the client's competitors	.76**
	• The team's knowledge of the client's marketing strategy	.70**
	• The team's knowledge of the product category	.76**
Information Elaboration AVE= .81 CR= .87	<i>As compared with other core creative teams, please rate the extent to which the team is characterized by the following</i>	
	• The contribution of all the team members in sharing ideas in this team	.82**
	• The performance of team members in integrating their ideas	.82**
	• The performance of this team in discussing all aspects of the campaign, such as the client's needs	.82**
	• The performance of this team in giving feedback to each other	.71**

NOTE: Team Market Knowledge and Information Elaboration rely on 5-point scales (1=Extremely Poor, 5=Excellent), and Advertising Creativity relies on a 7-point scale (1= Strongly Disagree, 7= Strongly Agree). Team History relies on a 7-point scales (1= Strongly Disagree, 7= Strongly Agree), and all the items are reverse scored (R). AVE= average variance extracted. CR= composite reliability. ** Significant at .01 level (t-value > 2.58).

Table 5-6. Results of Nested Model Comparisons (N = 224)

Model	χ^2	<i>df</i>	Δ_{df}	Δ_{χ^2}	<i>CFI</i>	<i>GFI</i>	<i>RMSEA</i>
1. 4-factor	171.81	101			.98	.91	.056
2. 3-factor	314.13	104	3	142.32	.96	.85	.095
3. 2-factor	384.85	103	2	213.04	.94	.82	.111
4. 1-factor	544.84	104	3	270.58	.91	.77	.138

Note. *df* = degrees of freedom; Δ_{χ^2} = chi-square differences; Δ_{df} = degrees of freedom differences; CFI = Comparative Fit Index; GFI = Goodness-of-Fit Index; RMSEA = Root Mean Square Error of Approximation. Model 1 (4-factor model) includes all study variables, including those rated by key informants (team market knowledge, information elaboration, creativity, membership change), being treated as four independent factors. Model 2 (3-factor) combines market knowledge and information elaboration as one factor and treats the other variables as two independent factors. Model 3 (2-factor) combines market knowledge, information elaboration, and creativity as one factor and treats the other variable as one independent variable. Model 1 (1-factor) combines team market knowledge, information elaboration, advertising creativity, and membership change as one factor. All χ^2 and Δ_{χ^2} are significant at $p < .01$ level.

5.2.3. Content validity

In order to assess the extent to which the measurement shows the specific domain of content, the correlations among the constructs were examined (Carmines & Zeller, 1979). Correlations higher than .80 are suggested to be avoided, as high correlation indicates that each item adds minimal information to describe the factor. As indicated in Table 5-2, information elaboration and advertising creativity have the highest correlation coefficient value of .65, which is under the .80 threshold.

5.2.4. Construct validity

Construct validity, which can be referred to as the extent to which a set of measured items assesses the identical construct, was examined by examining the Composite Reliability (CR) of the latent variable (Hair et al., 1998). The minimum value for composite reliability is .70, and, accordingly, Table 5-5 illustrates that all primary constructs have acceptable levels of reliability, with the composite reliability coefficients ranging from .74 to .87 for each construct, exceeding the .7 recommended threshold (Nunnally, 1978).

5.2.5. Convergent validity

Convergent validity, which is defined as the extent to which dimensional measures of the same concept are correlated (Byrne, 2016), was assessed using confirmatory factor analysis. More specifically, I evaluated the convergent validity following the recommendations by Fornell and Larcker (1981) that the average variance extracted (AVE) of every construct should be above .50. As shown in Table 5-7, the support for convergent validity is achieved, with the average variance extracted (AVE) of key constructs exceeding the .5 benchmark (Fornell & Larcker, 1981). In addition, further support for convergent validity was achieved based on Hair et al. (1998) criteria, such that the AVE of all constructs was higher than .5 and composite reliabilities were higher than the recommended threshold of .7.

Table 5-7. Average Variance Extracted (AVE) and Composite Reliabilities of the Latent Constructs

Variable	1	2	3	4
Team Membership Change (1-7 scale)	.77			
Team Market Knowledge (1-5 scale)	-.42**	.85		
Information Elaboration (1-5 scale)	-.39**	.62**	.90	
Advertising Creativity (1-7 scale)	-.44**	.55**	.65**	.83
AVE	.59	.73	.81	.69
CR	.74	.83	.87	.81

Note. N = 224. **p < .01. AVE = (summation of squared factor loadings) / (summation of squared factor loadings + (summation of error variances)); CR = (square of summation of factor loadings) / (square of summation of factor loadings + (summation of error variances)). Diagonal (bold) elements are square roots of the AVE. Off-diagonal factors demonstrate the correlations among the constructs.

5.2.6. Discriminant validity

To test for discriminant validity, defined as the extent to which a construct is genuinely distinct from other constructs, I used Fornell and Larcker's (1981) approach by examining whether the square root of the AVE of each construct (shown in the diagonal in Table 5-

7) was higher than the correlations of the variables. All constructs demonstrate discriminant validity.

5.3. Structural Model

The structural equation modeling was examined using maximum likelihood parameter estimation. I chose maximum likelihood parameter estimation over other estimation methods (e.g., weighted least square, asymptotically distribution) because the data were normally distributed (Schreiber et al., 2006) In particular, I followed the two-step process of modeling suggested by Anderson and Gerbing (1988), whereby confirmatory factor analysis is examined before the testing of the structural model. Structural equation modeling offers a direct approach to manage relationships simultaneously and can examine comprehensively the relationships between the observed and latent variables, which are not achievable in the multiple regression analysis (Hair et al., 1998). In the sections that follow, I first examined the hypothesized model, including a direct effect of team membership change as well as indirect effects of team membership change and market knowledge on creativity. Next, I re-estimated the hypothesized model using an alternative measure of team membership change to examine whether the obtained results, as graphically illustrated in Figure 5-1, are robust.

5.3.1. The Structural equation model test

The results of structural equation modeling analysis of the proposed model in Figure 5-1 indicated a good overall fit of the model to the data. The chi-square statistics, $\chi^2(139, N = 224) = 214.58$, and the root mean square error of approximation (RMSEA) value of .049 indicate a good fit of the data. Furthermore, all the baseline comparison indices, including comparative fit index (CFI) and goodness-of-fit index (GFI), are all greater than

.90, providing further support for a good fit to the dataset (Anderson & Gerbing, 1988; Schreiber et al., 2006). In addition, the hypothesized structural model did not differ significantly from the measurement model, χ^2 difference (41) = 48.65, $p > .05$. As shown in Figure 5-1, all of the hypothesized paths were significant ($p < .01$), with the exception of the unique influence of team membership change on information elaboration ($\beta = -.16$, *ns*). Therefore, Hypotheses 1, 2, 3, and 5 were supported, whereas Hypothesis 4 was not. I did not conduct post hoc modifications because of the good fit of the data to the model. Approximately 65% of the variance in advertising creativity was explained by the determinants of market knowledge, information elaboration, and membership change, while 58% of the variance in information elaboration was explained by membership change and market knowledge, and 34% of the variance in market knowledge was explained by membership change.

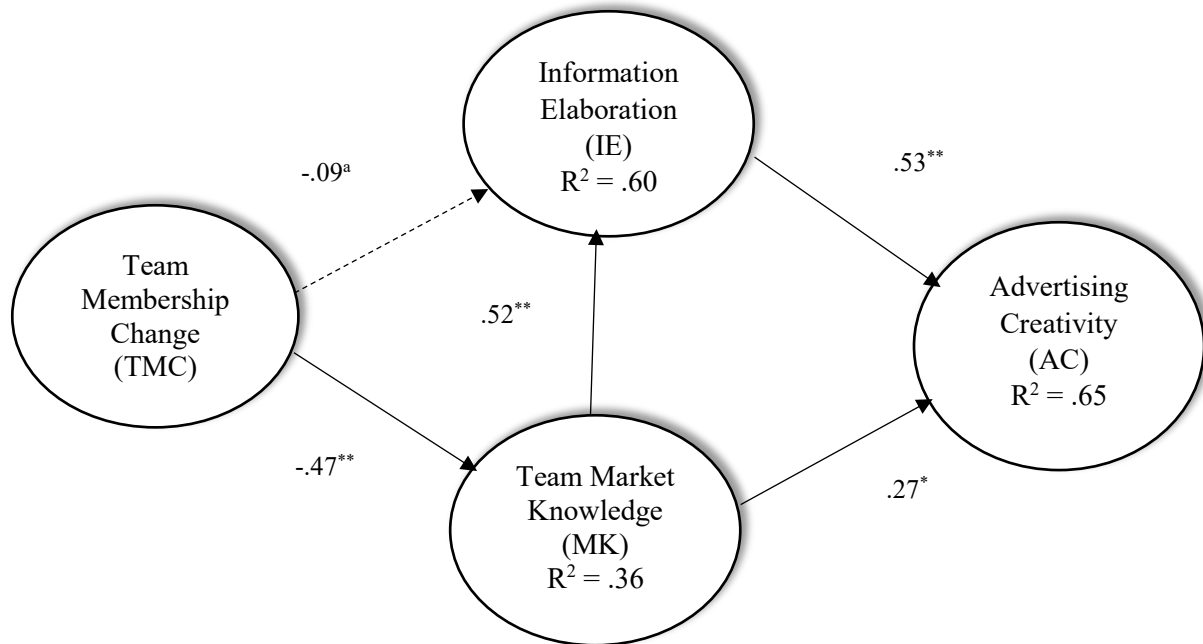
Table 5-8. Measures of the Model Fit Based on the Recommended Cutoff Criteria for Continuous Data

The Goodness of Fit Measures	χ^2 test statistic/df	GFI	CFI	RMSEA	RMR
Recommended Value	≤ 2 or 3	$\geq .90$	$\geq .95$	$\leq .08$	$\leq .1$
Structural Model	1.54	.92	.98	.049	.08

Note. N = 224. GFI = Goodness-of-Fit Index; CFI = Comparative Fit Index; RMSEA = Root Mean Square Error of Approximation; RMR = Root Mean Square Residual.

Source: Schreiber et al. (2006).

Figure 5-1. Path Diagram of Standardized Relationships



Note. All the analysis includes controls, as described in the text. **Effects are statistically significant at .01 level (t-value = 2.58). *Effects are statistically significant at .05 level (t-value = 1.96).^a Effects are not statistically significant. A dashed line indicates a non-significant path.

5.3.2. Testing research hypotheses

Hypotheses testing results are reported in Table 5-9. Regarding my predicted effects, consistent with H1-H2, the results reveal that both information elaboration ($\beta = .53$, $p < .01$) and team market knowledge ($\beta = .27$, $p < .05$) have significant positive relationships to advertising creativity. As hypothesis H3 posited, team market knowledge has a significant positive relationship to information elaboration ($\beta = .52$, $p < .01$); that is, the higher the level of knowledge a team has regarding the task, the higher the possibility that team members engage in information elaboration. Results reveal, as predicted, that team membership change has a significant negative relationship to team market knowledge ($\beta = -.47$, $p < .01$), providing support for Hypothesis 5. The results show that team membership change has a negative but non-significant ($\beta = -.09$, ns) relationship to the team's information elaboration, however. Thus, H4 is not supported. Lack of support for

the positive effect of team membership change on information elaboration might be explained in light of studies that have reported that membership change does not automatically stimulate teams to reflect on their knowledge and integrate it into the team decision-making processes (Gruenfeld et al., 2000). Integrating knowledge and perspectives is, in fact, an important aspect of information elaboration. Among the control variables, a significant positive effect of team size on market knowledge emerged ($\beta = .19, p < .05$), suggesting that larger teams have a greater level of market knowledge.

In sum, consistent with the dynamic compositional model of teams (Mathieu et al., 2014), collectively, the results indicate that team membership change in an advertising development project team influences the team's information elaboration process and knowledge resource in complex ways, and through these relationships, team membership change in advertising teams can have important implications for advertising creativity. I present and discuss the implications of my results in detail in Chapter 6.

Table 5-9. Hypotheses Testing Results

Hypothesized Paths	Standardized Coefficient	t-values	Remarks
H1: Information elaboration (IE) → advertising creativity (AC)	.53	4.57**	Supported
H2: Team market knowledge (TMK) → advertising creativity (AC)	.27	2.38*	Supported
H3: Team market knowledge (TMK) → information elaboration (IE)	.52	4.28**	Supported
H4: Team membership change (TMC) → information elaboration (IE)	-.09	-.87 ^a	Not Supported
H5: Team membership change (TMC) → team market knowledge (MK)	-.47	-3.03**	Supported
Effects of Control Variables			
Firm size → advertising creativity (AC)	.08	1.62 ^a	
Team size → team market knowledge (TMK)	.19	2.63*	
Team size → information elaboration (IE)	.09	1.19 ^a	
Number of used media → team market knowledge (TMK)	.06	.82 ^a	
Number of used media → team market knowledge (IE)	.13	1.82 ^a	

Note. * $p < .05$, ** $p < .01$, ^a Indicates not significant at $\alpha = .05$ (or $t = 1.96$)

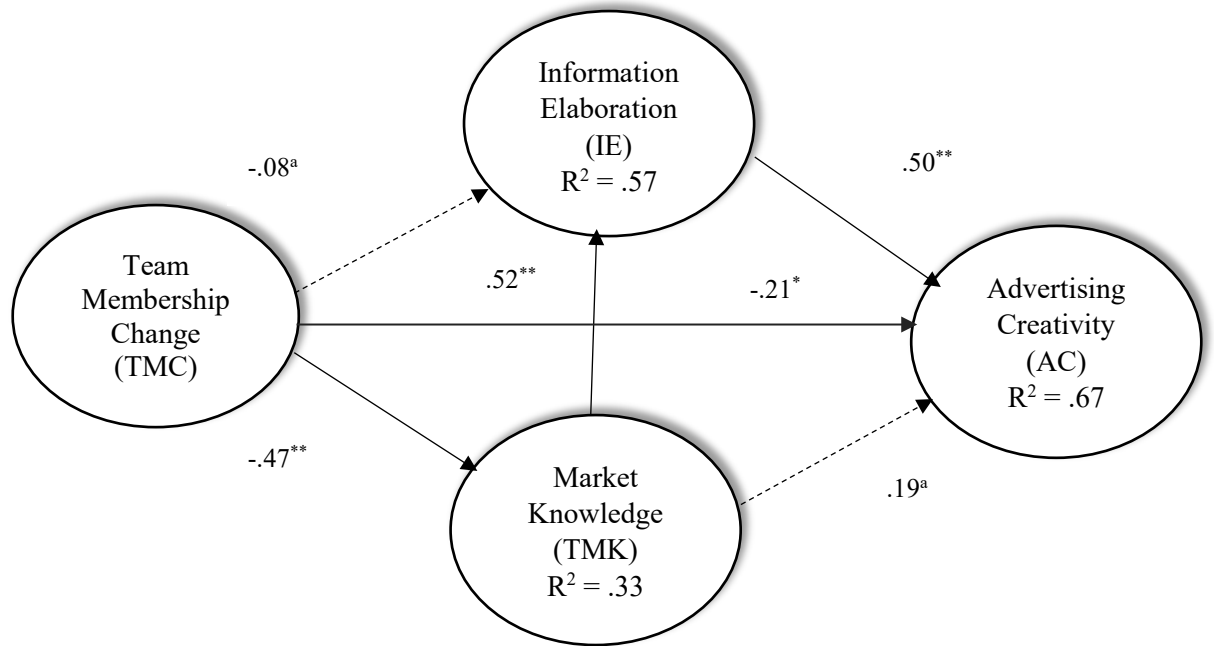
5.3.3. Mediation test

I fit additional structural models to specifically test the mediation relationships in my overall model. First, I created for comparison purposes a more inclusive baseline model that added a direct path from membership change to advertising creativity. Second, I eliminated all paths leading to and stemming from the mediator variables from this more inclusive baseline model, but I left the mediator latent variables in the model. Nested comparisons between the more inclusive model and the model dropping the mediator paths provide a test of the value of the mediators. Notably, there should be a significant relationship between team membership change and advertising creativity in this latter model to fulfill the $x \rightarrow y$ precondition for tests of mediation (Baron & Kenny, 1986). The results of structural equation modeling analysis of the inclusive baseline model that includes a direct path from membership change to advertising creativity are shown in Figure 5-2.

The more inclusive model (with the direct path from team membership change to advertising creativity) for testing information elaboration and team market knowledge as mediators exhibited good fit indices, $\chi^2(138, N = 224) = 206.49, p < .01$; RMSEA = .047, and, in fact, fit better than did the hypothesized model, $\chi^2_{\text{difference}}(1) = 8.09, p < .01$. Notably, adding a direct path from team membership change to advertising creativity (inclusive model) rendered non-significant the positive effect of team market knowledge on advertising creativity. Lack of a significant direct effect of team market knowledge on advertising creativity indicates the mediating role of team market knowledge in explaining the effect of team membership change on advertising creativity. This finding is in line with the findings reported by Gorman and Cooke (2011) that in teams that experienced membership change, while the team interaction process was directly and

positively associated with team performance, knowledge was positively related to team performance through the team interaction process.

Figure 5-2. Path Diagram of Standardized Relationships Including a Direct Path from Membership Change to Advertising Creativity (Inclusive Baseline Model)



Note. All the analysis include controls as described in the text. ******Effects are statistically significant at .01 level (t-value = 2.58). *****Effects are statistically significant at .05 level (t-value = 1.96). **^a** Effects are not statistically significant. A dashed line indicates a non-significant path.

Next, I tested a model that included the information elaboration and market knowledge latent variables but dropped all paths leading to or originating from them. This latter model (without information elaboration and team market knowledge paths), evidenced acceptable fit, $\chi^2(143, N = 224) = 228.83, p < .01$; RMSEA = .052, and differed significantly from the inclusive baseline model $\chi^2_{\text{difference}}(5) = 22.34, p < .01$. Furthermore, the direct path from team membership change to advertising creativity was not significant ($\beta = -.27, ns$). Together, the nested comparisons between the hypothesized model, the more inclusive model, and the model dropping the mediator paths suggested that team market knowledge and information elaboration serve as partial mediating mechanisms linking team membership change to advertising creativity. To put it

differently, the relationship between team membership change and advertising creativity is partially linked indirectly through team market knowledge and information elaboration.

Following MacKinnon, Fritz, Williams, and Lockwood (2007), I estimated the mediation effects based on the calculation of $\alpha\beta$, where α represents the coefficient for the relationship between the independent variable and the mediating variable and β the coefficient for the relationship between the mediating variable and the dependent variable. I also computed the effect size of indirect effects as the ratio of the indirect effect to the total effect (Preacher & Kelley, 2011). The ratio of indirect to total effect is presented in Table 5-10. The total effect (indirect effect + direct effect) of team membership change on advertising creativity is -.71. The ratio of indirect (via market knowledge and information elaboration) to total effect is 54%, which suggests that both information elaboration and team market knowledge mediated 54% of the total effect of team membership change on advertising creativity.

Table 5-10. Direct and Indirect Effects Model

Direct and Indirect Paths	Estimate (non-Standardized)	SE	Indirect Effect	Ratio Indirect to Total Effect
Team membership change (TMC) → advertising creativity (AC)	-.33*	.14		
Information elaboration (IE) → advertising creativity (AC)	.56**	.14		
Team market Knowledge (MK) → advertising creativity (AC)	.24*	.13		
Team Market knowledge (MK) → information elaboration (IE)	.61**	.10		
Team membership change (TMC) → information elaboration (IE)	-.10 ^a	.12		
Team membership change (TMC) → team market knowledge (MK)	-.56*	.19		
Team membership change (TMC)→ team market knowledge (MK)→information elaboration (IE) → advertising creativity (AC)			-.38	54%

Note. All analysis include controls are described in the text. SE = standard error of estimate. Total effect = Indirect effect + direct effect.

6. DISCUSSION AND CONCLUSION

In this dissertation, I aimed to achieve a deeper understanding of whether or not the degree of membership change in advertising teams influences critical team-related processes and the resulting advertising creativity. My motivation was that, although team membership change in advertising teams can offer benefits, disadvantages related to the reduced market knowledge held by team members could represent a significant impediment. Overall, the present dissertation reveals that team membership change can play an important role in the development process of advertising creativity through its relationship to market knowledge and information elaboration. My results reveal that the willingness to exchange, discuss, and integrate information and perspectives that are central to the emergence of creativity may diminish as team members' market knowledge (depth of knowledge concerning the task at hand) decreases due to a high degree of change in membership. Therefore, the degree of membership change in advertising teams plays a vital role in reducing market knowledge and, thus, hindering the process of discussion and integration of task-related information and perspectives. In brief, the degree of team membership change in an advertising team has important implications for synergetic team internal processes.

6.1. Theoretical and Research Implications

My results reveal a model that contributes to marketing theory in three main respects. First, I assimilate the role of team membership change into the organizational memory research stream that stresses that knowledge assets can be leveraged to achieve competitive advantage (Moorman & Day, 2016; Moorman & Miner, 1997). In this regard, I highlight that team membership change may create challenges in preserving the knowledge assets and, thus, the firm's quest to develop creative and new products that

offer an advantage over the competition. Addressing the links between team membership change, market knowledge, and information elaboration in advertising creative teams, I offer insight into this challenge and present a new perspective regarding the role of team membership change in the development process of creative advertisements. Although marketing scholars have examined the role of team knowledge in the creativity of marketing-related outcomes (e.g., Andrews & Smith, 1996), few have examined the key intervening role of team knowledge in bringing to the surface the inherent value of team membership composition. By examining the links between team membership change, market knowledge, and information elaboration, I contribute to the marketing literature and the organizational memory research stream by highlighting the mechanisms through which team structures could be linked to ultimate team outcomes, such as advertising creativity.

Second, this study contributes to marketing theory by showing empirically that a team's market knowledge has a differential effect on advertising creativity. In particular, finding that the team's market knowledge affects advertising creativity not only directly but also through information elaboration is revealing. This finding has important theoretical implications for how firms and teams may use the knowledge at their disposal to engage in discussion and exchange of information. For example, the unquestionable advantages of knowledge for enhancing creativity may lead scholars to assume that market knowledge is, in and of itself, valuable to the idea generation process and creative project outcomes. I reveal that this assumption may be imprecise by showing that, for the projects in my sample, market knowledge becomes more valuable if it stimulates greater discussion, exchange, and integration of knowledge and perspectives.

In contrast, my results show that information elaboration during the process of idea generation and creativity is directly valuable for advertising creativity. A possible explanation for this result is that higher levels of information elaboration in a team generate a heightened concentration on important ideas and a better understating of existing knowledge related to the client's market situation and customer problems (Slotegraaf & Atuahene-Gima, 2011). A creative solution that is both novel and useful is an indication that the core creative advertising team was able to utilize its knowledge about the market better and was able to uncover underlying customer problems to produce a novel and useful advertisement that meets customer needs better than competing alternatives.

Third, I show that explicit consideration of how advertising team characteristics affect team knowledge and information elaboration is critical for a complete understanding of the advertising team's role in the development process of advertising creativity. In particular, my results show that membership change can impede team members' ability to accumulate task-related knowledge and thus engage in a higher degree of discussion and exchange of their knowledge. This finding calls attention to the need for explicit consideration of structural and team-level factor deriviers of advertising creativity, which is in line with Lynch and West (2017), who invited marketing researchers to examine more carefully the role of team knowledge resources and other team-related factors in advertising creativity.

6.2. Managerial Implications

This dissertation holds important implications for managers of project teams, such as advertising teams. These teams are cross-disciplinary teams that are often formed because

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they can exchange, integrate, and recombine their diverse expertise and existing knowledge in novel ways to generate new knowledge or innovations (Im & Workman Jr, 2004; Vera & Crossan, 2005). Failure to perform these processes, however, can result in inferior outcomes, such as less creative (novel and useful) advertisements. Of importance is the potential impact of the degree of membership change in the core creative advertising team on the team's knowledge exchange and information elaboration. There are several controllable project team characteristics that managers have at their disposal, such as team size and team composition concerning deep-level (e.g., education, experience) and surface-level (e.g., age, gender) diversity. My research shows that team membership change also deserves managerial attention because it involves a complex relationship to information exchange and integration processes that requires caution in the management of advertising teams. It is important to note that, because some degree of team membership change may offer a beneficial influence in the advertising development process, managers should be careful in determining the degree to which advertising teams should experience change.

Although my research suggests that managers should try to limit membership changes to the core creative advertising team, I acknowledge that it is often difficult for advertising agencies to maintain the stability of team membership. In fact, as argued by Moreland and Argote (2003), one of the practices that may prevent firms from leveraging the knowledge embedded in teams is the failure to control turnover in teams. Thus, making an effort to preserve membership stability in core creative teams should be considered by managers as one of the essential practices in managing teams.

Although I failed to find a significant positive link between team membership change and information elaboration in my research, current literature suggests that higher

levels of stability in teams may reduce the internal dynamics (e.g., information elaboration) in teams (Choi & Thompson, 2005). Thus, to utilize the benefits of team membership stability, specific practices can be included in the advertising development process to help promote information elaboration in teams. For example, the use of improvisation practices and training (Grabher, 2002; Moorman & Miner, 1998; Vera & Crossan, 2005) may enable teams to benefit from their membership stability while simultaneously engaging in discussion and integration of their knowledge. Specifically, this can be achieved by creating a psychologically safe atmosphere, with minimal constraints, in which members of the core creative team are free to experiment and take controlled risks.

Furthermore, as I mentioned before, changes in membership in the project and knowledge-intensive teams are inevitable due to, for example, turnover (Lewis et al., 2007). Thus, managers cannot merely focus on maintaining stability. Instead, they should be aware of the possible challenges associated with team membership change and the practices that they can apply to face those challenges. In view of my results, one of the challenges is that a high degree of change in team membership reduces the team's knowledge depth (e.g., knowledge of the client's market), which is a proximal means by which team membership change affects information elaboration and advertising creativity. In this regard, managers can ensure that a new member who joins a team receives real-time information about the task at hand, which can be achieved in several ways. One way is to encourage the new creative members to participate in the workshops that are held by clients. As revealed in my interviews with account managers in advertising agencies, core creative members in some of the advertising agencies actively participate in the workshops that the clients hold regarding their market and communication strategy. These workshops can help the creative team to develop a holistic

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understanding of the client's market, including consumers, product categories, and branding strategies. Another way to ensure that the new creative members receive real-time knowledge about the task at hand is to ensure that the core creative members (both old-timers and newcomers) attend the meetings during which the clients discuss their brief (e.g., what are their business and communication goals, what is the marketing problem). Such an approach can help the new creative members to not only develop an effective creative brief but also gain adequate knowledge of the client market at an early stage in the development process of an advertisement.

In addition, managers can create an atmosphere that values or rewards helping behavior (e.g., citizenship behavior) in teams. Research on newcomer socialization suggests that, when a newcomer joins a team, the residing members often show resistance not only to incorporate the newcomer's perspectives and new ideas but also to share their knowledge with the newcomer (Rink et al., 2013). Such resistance to newcomers happens because newcomers are not yet perceived as sufficiently trustworthy by their prospective groups (Hogg & Reid, 2006), and their motives are not clear to their prospective group members (Hornsey, Grice, Jetten, Paulsen, & Callan, 2007). Furthermore, such resistance to newcomers may spill over into high levels of negative affect and derogation of the newcomer (Hornsey & Imani, 2004), all of which negatively affect newcomers' socialization and, thus, newcomers' integration in the group (Rink et al., 2013). Thus, managers, by valuing and rewarding helping behaviors in a team, can encourage the residing members to share their knowledge with newcomers and also be open to the newcomers' perspectives, which are often considered important sources of innovation (Pinto, Marques, Levine, & Abrams, 2010). These approaches can help alleviate the disadvantages associated with higher levels of change in team membership.

6.3. Limitations and Directions for Future Research

The goal of this research was to study the role of membership change in advertising development core teams. Although the present dissertation may offer insights into the paradoxical role of team membership change, it is not without limitations. These limitations, however, may indicate different avenues for future research.

The first limitation is related to my measure of team membership change. In my dissertation, I used a perceptual measure that captured the working time of team members. Although the robustness check replicated the hypothesized effects, the non-significant relationship between membership change and information elaboration requires follow-up longitudinal research using a less perceptual measure of membership change, such as the exact number of members who joined and left a team (Hirst, 2009).

Second, the measure of membership change in the present study requires further clarification in order to ensure that it is distinguishable from team longevity. According to Katz (1982), team longevity refers to the length of time team members have worked with one another. In the existing literature, team longevity is measured as the average time the members of a team have worked together. Team longevity, however, is less likely to capture the knowledge discrepancy that will be created due to membership change. In a longitudinal study on the effect of team membership change, Hirst (2009) notes “what matters is not so much whether membership changes but rather whether the team’s longevity supports or impedes a team’s adaptation to personnel change” (p. 247). Thus, an extension of the present study would be to explore the implications of the interaction between team membership change and longevity on team knowledge, information elaboration, and outcomes. It would also be fruitful to understand the differential effects of team membership change at various stages of an advertising development process. The

present study suggests that a higher degree of membership change in the core team is more likely to be harmful during the idea generation and evaluation when knowledge depth is an important driver of generation and evaluation of many ideas. Thus, future research can offer a more holistic picture of the effect of membership change on the advertising development process by examining the effect of membership change during the processes of idea generation, evaluation, and implementation.

Third, data in the present study are cross-sectional rather than longitudinal and rely on key informants. A weakness of primary data in the survey form is that it is more challenging to collect data over time, creating questions about causality. It has been suggested that a way to determine causal relationships is to utilize experiments (Shadish, Cook, & Campbell, 2002). Although researchers can draw conclusions about the direction and strength of causal relationships by manipulating team membership change (no change in membership versus change in membership) in a more controlled study setting, however, laboratory experiments with students performing relatively simple tasks in brief encounters are unlikely to address the causality issues in the present dissertation. For instance, to discern how changes in membership create variations in a team's market knowledge pool, it is important that some degree of repeat or past collaboration is present in teams prior to membership change. Thus, the present dissertation calls for research in more controlled conditions but with apparent challenges pertaining to an appropriate set of participants, where members share a past and future and perform non-routine tasks.

Nevertheless, researchers are encouraged to develop longitudinal designs to address causality issues. In this regard, researchers can ask managers to report the degree of membership change over the last 6 months before study commencement and collect the team members' ratings of information elaboration and market knowledge (Time 1).

After 3 months, researchers can then collect the team members' ratings of information elaboration and market knowledge (Time 2). Finally, after 6 months, researchers can collect the team members' ratings of information elaboration and market knowledge and clients' ratings of advertising creativity (Time 3). This design may provide a stronger test of causal relationships at Time 3 while the previous associations at Time 1 and Time 2 are controlled for (Hirst, 2009).

Furthermore, informant ratings have their challenges. For instance, informants in my study may be influenced by experience and position, which is one reason research often uses multiple informants (Rindfleisch et al., 2008). Thus, to validate the findings in the present dissertation and to reduce the problem of common method bias, it is important for future research to use multiple key informants, including team members, to report on the team-related factors. Moreover, future research should consider using objective ratings of advertising creativity, such as consumer ratings, sales, and clients' ratings.

Fourth, I relied on data from a sample of advertising agencies, which may limit the generalizability of my results. Specifically, scholars have identified several contextual and task factors that might affect how team membership change influences team processes and outcomes. For example, advertising teams work on fluid tasks or projects with a low level of similarity. Thus, a low degree of team membership change or a high degree of membership stability can provide advertising team members with a robust system in which they can adapt to changing tasks (Huckman, Staats, & Upton, 2009). Thus, the extent to which my results can be observed in a sample of teams working on more routine and similar projects is a fertile area for future research.

Fifth, other avenues for future research also exist. In the present study, I did not measure the team knowledge breadth. Membership change expands the knowledge base

of a team through the combination of new information, ideas, and perspectives (Kim, 1997). Thus, it becomes important for future research to explore the effect of team membership change on both knowledge depth and knowledge breadth. This approach helps to develop a clearer picture of the complex role that team membership change plays in a team's knowledge resources and novelty and usefulness dimensions of creativity. Team membership change, on the one hand, brings new knowledge to a team and stimulates divergent thinking, which has been shown to enhance the novelty dimension of the outcome. On the other hand, it reduces the task-specific knowledge or knowledge depth, which is central to convergent thinking that can increase the chance of promoting the usefulness dimension of the outcome. Examining the differential roles that team membership change plays in determining the novelty and usefulness aspects of the outcome is another exciting area for future research⁴.

Finally, the fact that membership change, by disrupting the relational patterns among the team members (Rink et al., 2013) and creating a discrepancy in the resources available to team members, may have differential effects on market knowledge and elaboration, requires researchers to consider alternative measures of membership change. For example, taking a network approach to membership change that taps into the working history of dyads on a team may provide more information regarding the effect of membership change on team processes and the available resources to a team. More specifically, it is important to develop a measure that can capture the discrepancy among the members in terms of the resources (e.g., knowledge) available to members in a team after a change. In particular, taking a network perspective of relational ties among the

⁴ I re-specified the model (component-wise model) with two separate dimensions of advertising creativity (i.e., novelty and usefulness). The measurement model with two separate dimensions, however, did not fit the data significantly better than does the model with one dimension for both advertising novelty and usefulness ($\chi^2 = 133.19$, $df = 88$, $RMSEA = .048$).

members may offer a new lens through which one can observe changes in the patterns of members' relationships and resources due to membership change (Leenders, Van Engelen, & Kratzer, 2003).

Moreover, as raised by Carter, Mead, Stewart, Nielsen, and Solimeo (2019), leveraging the time-dependent nature of working duration helps to understand the emerging effects of membership change on team processes and outcomes. Incorporating members' networks of working together may permit a researcher to capture the effect of membership change on the developmental processes that transcend individual team histories. For instance, experimental approaches to studying the effects of dynamic team composition most often ignore previous working relationships and treat every project team as if it represented a new team experience (Kozlowski & Bell, 2013). Treating a project team as new ignores the diversity of members' working histories, as a team with members who have worked together on several other occasions would be considered the same as a newly formed team of strangers. Besides, it fails to take into account the impact of positive and negative experiences that members may have had with one another on earlier occasions. To put it differently, treating each new team composition as if members are strangers indeed fails to appreciate the effect that factors, such as inter-member trust or personality clashes, have on future teamwork (Mathieu et al., 2014).

6.4. Conclusion

This research provides an important initial step toward understanding that, although team membership change brings fresh blood to a team and stimulates internal dynamics therein, it has the potential to create challenges for the team's knowledge resource. My key findings notify scholars to discern fully the underlying complex relationships that can be driven by dynamic team compositional factors in the development process of advertising

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creativity. Team composition decisions (i.e., membership change) should be linked to the development of strategic human resources (e.g., knowledge) and, ultimately, competitive advantage (Bell et al., 2018). As an example, a context, such as advertising, that requires teams to work on (non-routine) creative tasks and reflect on task-specific knowledge may suggest collective team knowledge is an important consideration. Thus, when managers decide to change the members of a core creative team, they need to take this factor into consideration and ensure that the new member(s) who join a team have a sufficient level of knowledge related to the task (Edmondson & Harvey, 2018).

I hope the present dissertation encourages future research to continue exploring the processes and mechanisms through which team membership change and other potential team compositional factors can affect creative advertising development and other innovative project outcomes.

APPENDIX

The Final Questionnaire

PART 1

“Help understand how an effective creative team works.”

The process of creating advertising campaigns might vary from agency to agency, but a few key processes are shared among the agencies, such as:

1. The core creative team is responsible for developing new ideas and typically involves people with titles like a copywriter, art director, designer, etc.
2. The core creative team works on a project for several days or weeks and brings the first round of ideas to the creative director.
3. The creative director approves the final ideas, and the core creative team presents them to the client.
4. The core creative team works closely with the account team, media buying, production, and the creative director to produce the ads, whatever form they may take.

In the present survey, we are interested in having a better understanding of some aspects of the core creative teams and how these aspects might be related to the creativity of an advertising campaign. To start, think carefully of a recent major advertising campaign that has been launched.

Then, relate your answers to this specific advertising campaign.

We truly appreciate your participation!

PART 2

Background Information Regarding the Advertising Campaign

What is your title?

- Copywriter
- Art Director
- Associate Creative Director
- Account Manager/Executive
- Advertising Manager/Communication Manager
- Creative Director
- Designer
- Production Manager
- Other- if other, please specify.

When was this advertising campaign launched?

- Less than six months ago
- More than six months ago, but less than a year ago
- More than a year ago, but less than two years ago
- More than two years ago

What were the main objectives of this advertising campaign? You may choose more than one option.

- Build a strong brand image
- Accelerate growth and market share
- Influence buying decision
- Enhance product/service value
- Reminder
- Educate consumers

- Retrieve lost sales
- Other. If other, please specify.

To what degree was this advertising campaign successful in meeting its objective?

- 1 Not successful at all
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10 Very successful

What media were used in this advertising campaign? You may choose more than one option.

- Print
- Outdoor
- TV
- Online/Internet
- Radio
- Direct Marketing
- Cellphone & Mobile
- Promotion/ Product Placement
- Other Media Outlets

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Please indicate the number of members on the core team who participated in this campaign.

How long did it take the creative team to develop this advertising campaign: from developing the initial ideas up until it was launched?

- | | |
|--------------------------|------------------|
| <input type="checkbox"/> | 1-4 Weeks |
| <input type="checkbox"/> | 5-8 Weeks |
| <input type="checkbox"/> | 9-12 Weeks |
| <input type="checkbox"/> | 13 Weeks or More |

PART 3

Overall Assessment of the Advertising Campaign

With respect to this advertising campaign, please indicate your agreement or disagreement with the following statements:

1. This advertising campaign is very creative.

- | | |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | |
| 3 | |
| 4 | |
| 5 | |
| 6 | |
| 7 | Strongly Agree |

2. This advertising campaign is novel or original.

1	Strongly Disagree
2	
3	
4	
5	
6	
7	Strongly Agree

3. This advertising campaign is very meaningful or relevant to customers (audiences).

1	Strongly Disagree
2	
3	
4	
5	
6	
7	Strongly Agree

PART 4

Interaction with Client

1. In developing this campaign, how often did the core creative team meet the client?

1	Very Rare
2	Rare
3	Occasional
4	Frequent
5	Very Frequent

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2. In developing this campaign, the core creative team maintained close social relationships with the client.

1	Strongly Disagree
2	
3	
4	
5	
6	
7	

3. The core creative team knew this client's people on a personal level.

1	Strongly Disagree
2	
3	
4	
5	
6	
7	

PART 5

Project Clarity

With Regard to this campaign:

1. Was the core creative team very clear about this campaign's objective(s)?

1	Not clear at all
2	
3	
4	
5	

6

7

Very clear

2. The client's objectives were appropriate and useful.

1

To a little extent

2

3

4

5

6

7

To a great extent

3. The team agreed with the client's objective(s).

1

To a little extent

2

3

4

5

6

7

To a great extent

PART 6

Please list the names of core team members who worked on this campaign. Please use only the first names instead of full names.

NAME 1 _____

NAME 2 _____

NAME 3 _____

NAME 4 _____

NAME 5 _____

PART 7

Team Members Working History

The core team members who worked on this campaign:

1. Have worked together long enough to know each other well.

1	Strongly Disagree
2	
3	
4	
5	
6	
7	

2. Have worked together on other projects.

1	Strongly Disagree
2	
3	
4	
5	
6	
7	

3. Have had a shared history in this agency.

1	Strongly Disagree
2	
3	
4	
5	
6	
7	

4. Were like strangers when they started working on this campaign

1	Strongly Disagree
2	
3	
4	
5	
6	
7	

Information Elaboration In the Team

As compared with other core creative teams, please rate the extent to which the team is characterized by the following:

1. The contribution of all the team members in sharing ideas in this team was:

1	Extremely Poor
2	Below Average
3	Average
4	Above Average
5	Excellent

2. The performance of team members in integrating their ideas was:

1	Extremely Poor
2	Below Average
3	Average
4	Above Average
5	Excellent

3. The performance of this team in discussing all aspects of the campaign, such as the client's needs was:

1	Extremely Poor
2	Below Average
3	Average
4	Above Average
5	Excellent

4. The performance of this team in giving feedback to each other was:

1	Extremely Poor
---	----------------

2	Below Average
3	Average
4	Above Average
5	Excellent

5. The performance of this team in in generating a higher number of ideas was:

1	Extremely Poor
2	Below Average
3	Average
4	Above Average
5	Excellent

6. The performance of this team in sharing their perspectives and unique ideas was:

1	Extremely Poor
2	Below Average
3	Average
4	Above Average
5	Excellent

7. The performance of this team in discussing all aspects of the campaign, such as consumer insights was:

1	Extremely Poor
2	Below Average
3	Average
4	Above Average
5	Excellent

8. The amount of discussion in this core creative team was:

1	Extremely Poor
2	Below Average
3	Average
4	Above Average
5	Excellent

Team Members' Knowledge of The Task

At the start of this advertising campaign, how was the core team members' knowledge?

1. The team's knowledge of the brand

1	Extremely Poor
2	Below Average
3	Average
4	Above Average
5	Excellent

2. The team's knowledge of the client's competitors

1	Extremely Poor
2	Below Average
3	Average
4	Above Average
5	Excellent

3. The team's knowledge of the client's marketing strategy

1	Extremely Poor
2	Below Average
3	Average
4	Above Average
5	Excellent

4. The team's knowledge of the product category

1	Extremely Poor
2	Below Average
3	Average
4	Above Average
5	Excellent

5. The team's knowledge of the product category

1	Extremely Poor
2	Below Average
3	Average
4	Above Average
5	Excellent

PART 8

Working Time of Pairs on the Team

Please indicate (in months) how long each pair in the team has worked together for this client⁵.

	Name (2)	Name (3)	Name (4)	Name (5)
Name (1)				
	Name (3)	Name (4)	Name (5)	
Name (2)				
	Name (4)	Name (5)		
Name (3)				
	Name (5)			
Name (4)				

⁵ NOTE: the same names that a respondent entered earlier in Part 6 were programmed to appear in the following tables.

PART 9

The creativity of the Advertising Campaign

Please indicate your agreement or disagreement with the following statements.

1. This advertising campaign breaks away from stereotypical thinking

1	Strongly Disagree
2	
3	
4	
5	
6	
7	Strongly Agree

2. This advertising campaign creates a sense of surprise

1	Strongly Disagree
2	
3	
4	
5	
6	
7	Strongly Agree

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3. This advertising campaign is perceived as relevant by the customer

1	Strongly Disagree
2	
3	
4	
5	
6	
7	Strongly Agree

4. This advertising campaign elicits positive emotions

1	Strongly Disagree
2	
3	
4	
5	
6	
7	Strongly Agree

5. This advertising campaign is very unique.

1	Strongly Disagree
2	
3	
4	
5	
6	
7	Strongly Agree

PART 10

Working Experience

How long (in years) have you worked in this agency?

How long (in years) have you worked in the advertising industry?

The number of employees in your agency is:

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